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THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES, PARIS, March 9, 1897.  
MESSIDOR AT PARIS.

OPERA is growing more and more unsatisfactory. As an entertainment it is very much irrational. Thought has advanced beyond emotional expression and music is not capable of expressing philosophic thesis; so there we are. As the necessity for hearing the words increases, so does the power and volume of the orchestra to make the hearing impossible. "The words bother the music and the music bothers the words," as one sensible man expressed it.

A more serious trouble just now is that vocal expression is in a condition of decadence or chaos, reducing capability on that side. Vocal art has become too personal. There is no illusion possible when at the entrance of each personage an audible hissing information passes round the house that "That is M. X.," "That is Madame Y.," or "That is Mlle. Z.," while glasses, comments and attention are concentrated upon the singer as a man or woman instead of as a part of the story.

This personal estimation produces personal art; it makes a commercant of the artist, and it reduces preparation to a superficial, false, and empty basis. Whether as a result of this or not, the fact is that the dearth of vocal material grows daily more and more toward famine conditions. Five authorities in Paris uttered this verdict this week in conversation. There are not the voices, especially of women, and they do not wear. The spasmodic school is playing havoc with them. The forcing of unripe voices into abnormal exertion, the forcing of immature training into activity and the acceptance of mediocre talent into training add to the disaster. Climatic changes accompanying the death agony of the century, and a certain occult force working under all to make these destructive forces culminate, all these things are working to do away with vocal art altogether, especially solo feminine work. Chorus work may stand.

Stage scenery and its mechanism are the features of the opera that are steadily advancing. That is going toward the theatric; so is the dialogue spirit, the thesis idea and the necessity for intellectuality. Meantime the music grows symphonic; that is, toward the orchestra, the program form and the appeal to imagination pure. It is too rich for accompaniment, costs too much brains and knowledge to be a background. Its union with poem has become ridiculous, especially with the language strife—a result of growing internationality. When things no longer belong together they fall apart. Any good, reasonable, rational, attractive form of entertainment which to-day should spring up would kill opera on the spot, and it would be small loss. While opera remained a cradle for the senses, a rhythmic, melodic, musical garden, in which passion, heart and sentiment could dream, it was a luxury. When it becomes a conference platform, with painful and difficult musical studies interfering with the lecturer's expositions, it becomes an unmitigated bore.

One great man started this departure as the keynote of vocal decadence. Had he been still more advanced (or rather had the time been ripe enough in his day) to have done away with singers altogether at one fell stroke and to have given his solos to trumpets, clarinets, horns, flutes, violins, &c., all the better; we would have been spared witnessing the dying by inches and hearing the death rattle of a past art. But the time was not ready for that, any more than France was ready to be a republic in the day of the First Empire. That we are fast going toward an epoch of instrumentation is plain to many. The stereotyped idea that there is "something in the human voice"

was perhaps true at a time when the human voice was born and trained to be a beautiful "instrument" and none other was allowed to be heard. As things are at present, the thought is only a superstition, and is fast being let go of by afflicted publics. Instruments grow better, vocalists worse every day.

The present trend of composition needs to be freed from the restrictions of vocalism to do what it is being called upon to do, and that is one cause of so much unsatisfactory composition. This will have to right itself.

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Anyone reading M. Zola's analysis of his libretto, the heroic drama of social evolution, timely, pathetic, real, human, and M. Bruneau's analysis of musical intentions, whereby he meant to help convey these sentiments to human intelligence by means of harmonies—reading these things in the strong, able, well defined language of the authors, one would have been willing to walk from Nice to Paris with bare feet, or to cross the Atlantic Ocean for the sake of hearing the opera.

Hearing the opera one had to use all the means of will, feeling and intelligence at command to retain this impression. When for any reason a medium of expression lessens the power of the sentiment to be conveyed it is no longer a fitting medium. There was not an individual in that audience who would not have been more stirred by the recital in words of the woes of an unhappy populace driven to rags and starvation by the invasion of machinery into their benighted midst, the apparent injustices of progress in the person of one of their number who, Jay Gould fashion, swallowed everybody's prosperity to make his own, the inevitable love episode between members of the two factions, and the apotheosis to farming by which prosperity and happiness were restored to those sensible enough to leave the squalid "mining districts" and go out and work the big, broad, generous sun-lit prairies—a story, a poem, a play, a lecture, a discussion of this plot could arouse to intense interest and excitement by its own intrinsic force.

Possibly music could be made to create in the minds of listeners a sense of benevolence, of horror of injustice, love of nature, hatred of a mining district (when it no longer produced), the fear of a rich girl that a poor man woos her for her money, and the somersault of fortune whereby the rich become poor, the poor rich, and all live happy after. Especially with the aid of a well adjusted *previous knowledge* of that story, added to strong imagination, clear musical sense and clear musical writing, an audience might become aroused to enthusiasm by musical appliance alone. When in between the story pure and the music pure, comes an intervention of scenic effect subject to disillusionment at every turn, and of a lot of people moving for the most part out of consonance with the subject thought, and *tempting* by wild and intangible screamings to make clear certain ideas by words, not one-tenth of which can be heard, much less understood, then the effort becomes all effort and no gain, and ennui supervenes naturally.

M. Bruneau has made every effort, evidently, not to be subject to the reproach of drowning the words by the music. But in that very effort comes a restriction to his powers. Were a composer courageous or able enough to make of his music a *superb accompaniment*, this would be possible. When, however, according to the ethics of modern—imitation he is obliged to tell the story himself in his music, rivalry in the two fields is inevitable; the story telling of the two powers becomes a conflict inevitable, and the whole mixture becomes an obscure and inextricable tangle. The mental pabulum of the social element which makes of opera a social function is not the one to unsolve so complex a puzzle, hence the thing called lack of interest, of enthusiasm, difference of opinion, misconception, &c., which form the field for induction by critics, and for pain or consolation by authors.

Contemplation of this new work, product of a young composer of avowed modern school tendencies, requires that wise exercise of judgment spoken of in these pages, and from lack of which many great souls have suffered. Who knows, who knows but we may be all wrong—this all right. Carmen, Don Juan, the Ninth Symphony, Tannhäuser were less fortunate than Messidor. It is useless to say, "Ah, yes; but they were different." The people in those days did not think so. The authors in this case draw infinite satisfaction from the immense variety of opinion. The prominence of both authors makes an interest which the work alone might never have produced for less fortunate writers. The most popular thought of France devoted to the writer of the words, the most prominent paper in France devoted to the composer, a collaborator, there is nothing wanting in chance or fate to produce success for either of them. The unprecedented event of authors furnishing their own dissertations on the subject the day after the première is unique. Surely to-day authors are privileged.

To the "casual observer" the most striking thing about the opera was its persistent, insistent and unbroken monotony. It is said that Mr. Ward McAllister once had a society man blackballed because he looked the same when he ate roast beef as he did during dessert. Love making, mob excitement, the wailings of poverty, the odes to nature and the hatred of monopoly were all told in the same

way. This was not wholly a lack in orchestration. Although neither vivid nor personal, there were many nice little patches in the work intended to represent perhaps more than they really did. The Angelus bell was there, of course—a little design in three notes representing misery; a work motive in the violins, the whirr of the mill was there, a savage arpeggio ascending describing menace or hatred. The spring horn for freshness, hautbois and bass for autumn melancholy, and certain heavenly tinctures in relating the legend would doubtless have appeared as such to the audience had somebody stood around with a pointer and poked them out at the right time (after the manner of our roof garden orator who told the story off on his fingers, "Now here's the branch, and here's the bird, and here's mamma"). Without this they are passed by in the general scramble, and even the famous "four season motives" might as well have represented fishing stations for all of the nature cadence they produced in the hearers.

Still this all had been worked out carefully, painfully, prayerfully, conscientiously and with all the very best of over three years' work, and their intention and correct grammar in writing ought to win for the composer a certain respect and gratitude as well as sympathy. But the damning clause in the sentence, the dampening, flattening, depressing monotony, was the result of a terrible and utter lack of either melody or rhythm. Not a consecutive phrase of tonal logic from beginning to end, not an air, not a pulse beat, not a melody, not an idea, not a single form of any kind, round, square, triangle, rectangle or cubic, in the entire composition. Not one.

There's the rub. One day these people will come to find this out. To be sure the poem did not lend itself to rhythmic form, being written as an experiment by a prose writer, full of a subject, and being extremely peculiar and Walt Whitman in line and passages. But what is the use of lending music to such endeavors, and cannot people see the effect on the hearers, who are by no means either insensible or ignorant? This sort of writing is immensely interesting to do, giving the idea of tremendous difficulty, ingenuity, and creation to the man with the pen in his hand and the white paper before him. But it is a woful mistake to imagine that this workshop fervor is ever going to permeate an audience of human beings to the extent of enthusiasm. Impossible! Such work would enrich and add to rhythm and melody. Without these latter music is noise, impression impossible and labor thrown away.

We have an exposition of the same sort of thing with less talent over at the Opéra Comique, where a conceited young man has sown notation broadcast in a play called Kermaria, and insists on feeling "persecuted" because people do not find it beautiful. Save us from the impressionist school in painting! We did not need that music should follow the lead. We ordinary mortals may not be able to grasp prophecy in the music of giant genius, but we ought to rise en masse and insist on rhythm at least, even if a man have no melody in his head. There is no music without rhythm and melody; there never was and there never will be, world without end: Amen!

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These modern young men in music and in painting, and in all the countries of the world, need not flatter themselves that they are founding a new school and that they are noble martyrs to the cause. They are doing nothing of the sort; they are doing the very best they possibly can do with what they have got, and a very common sort of conceit is supporting most of them.

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The stage, scenery and setting of Messidor reflect great credit on the opera management. Nothing could be better for clearness, beauty and artistic effect. The singing sounded difficult, as it always does in this house, by reason of architectural display versus acoustics. The men of course sang much better than the women Renaud, Alvarez, Noté and Delmas making a fine male caste.

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The discomfort of an evening passed at the Opéra here can only be known to those who experience it. In fact the tiny speck of comfortable seating in comparison with the huge mountain of a building occupying such an immense space in the centre of Paris, is about as the amount of happiness in the world is to the world itself; all the rest—such a pity! In any of the expensive side boxes you pass such an evening that you are obliged to stay in bed next day to rest your various aches and bruises. You lie, you lean, you twist, you stretch, you kneel; you lie on your back over the back of your chair, on your side over the ridge of the box, and forward over the person in front of you. There is no way you can arrange yourself that you are not in somebody's way, and they are all so good, and so sweet and polite in their efforts to keep out of yours that it adds to your distress. You cannot read your score; there is no way you can hold it, except open up to your breast, that somebody's coat tail, skirt, elbow or cravat is not over it. You are in the way of the people in the next loge and the people in the next are in yours. Not much use to be dressed prettily. Your necklace is the only thing that pays for itself. You have to tuck up your skirt à la washerwoman, to keep it from underfoot; your pretty arms are busy defending



you; your fan is put "out of the way" into your pocket; your ribbon bows are well flattened to let others see. One lady calls it "working your passage." One lady has not yet recovered from her nervousness at seeing a man in the loge nearby stretching on tiptoe on the edge of a step, his fingers in their white glove tips supporting his whole weight against the frail foot of a papier maché Venus in the decoration overhead, which meant in the event of the spraining of the Venus ankle the somersault of the man over the heads of his friends into the parquet below! In the gallery at the back of the house you can at least see, but you have to sit on the bias to fit, and then your two knees are in the back of the bias person in front of you, while those of the bias person back of you are in yours. It is all a bit tiresome if you mind it, but everybody is so nice that you all stand it.

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Symphony in C.....Schumann  
Hymn, Hear My Prayer.....Mendelssohn  
Concerto for organ and orchestra.....Händel  
Symphony in E flat.....Haydn  
Euryanthe, Finale.....Weber

One would suffer much and go through a great deal of discomfort to hear the marvelous and unbroken beauty of this program at the Conservatoire Société des Concerts yesterday. The perfection of acoustics, the ripeness and homogeneity of the execution, the finished finesse of the details in everything, the superb sonority of the instruments, the reverence of the audience and the program itself—there was something like musical satisfaction! The orchestra is banked in a pyramid from the stage, the organ the apex. It was M. Guilman's first appearance in connection with the society since his becoming professor of organ at the institution. His welcome and applause were long and chalerous, so that to salute the audience he was obliged to descend from the mountain top to the footlights. He played divinely and made of the none too remarkable Händel concerto a memorable musical event. His touch, his registration, the clear delicacy of his phrasing and his admirable equanimity kept people breathless. The organ and instruments moved as one thought. The chorus of the society, one of the best in the world they say, was heard to perfection in Mendelssohn's hymn and in the Euryanthe fragment.

The sensation of the afternoon, however, was created by the singing in these two selections of a Madame Bolska, a member of a distinguished Polish family in exile, who astonished as much as she delighted by an exquisite lyric, soprano voice, vibrant, supple, individual and finished as to method and execution. She is, by the way, a pupil of Madame Bertrami, whom you know, and has just finished a highly successful tournée in Spain and Russia. It was wonderful to see how she turned the simple curiosity of the audience into sympathy and later on to delight, which was expressed without restraint. It was one of the most satisfactory solo expositions that we have ever had here. It goes without saying that the singer must have been exceptional to be chosen as a feature of these exclusive and conventional concerts.

M. Taffanel is director of the concerts and is fairly woven with the men, who are in turn woven with each other and with the work. None of the men, either in orchestra or chorus, look under thirty-five or forty. Some of them are of such solid and distinguished appearance that you wonder how they come to be "just musicians" until you notice the closeness together of the eyes, pushed together by fancy, imagination, sentiment inside. Had their eyes been wider apart they would have been heads of commercial enterprises, generals, bankers or explorers. Fine looking fellows many of them—except in the eyes. A man's eyes must be wide apart.

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This week the first stones come down of the Palais de l'Industrie, on the Champs Elysées, where so many expositions of literature, art and music have been held. While a closing chord in the epoch past, the stroke of the hammer gives the keynote to the new century. It is the first stroke in preparation for the great exposition of 1900. The building was not a beautiful one, but it has had an interesting enough history, and it is not without a little twinge of something that one sees its rough head bend to progress. Most interesting in it all to this writer was the band of 200

immortal names carved in stone that passed around its big, rude forehead. How often, how often has the shadow of ineffable sadness been electrified into pride and power and exaltation by chance sight of one of those great vibrating names!

Two hundred of them, of all nations, all types of glory, side by side, shedding the heritage of their great deeds down upon the ages for ever and ever. Look: Winkelman, Pythagore, Newcomen, Van Dyck, Jenner, Kepler, Copernic, Fulton, Stradivarius, Franklin, Montgolfier, Arago, Gluck, Stephenson, Descartes, Mansart, Columbus, Buffon, Galvani, Leonardo da Vinci, Palissy, Pascal, Leblanc, Benvenuto Cellini, Colbert, Daguerre, Mozart, Leibnitz, Gobel, Herschel, Prony, Pierre Lescot, Haussmann—it makes your soul dizzy just to think of them. What fine use of spare moments each day would be to go to some sound old book and find out just what he had done and *how he did it*, each of these old gods of earth! How ashamed we would grow to become of our *assiduous contemplation* of the miserable, petty wallowings of crooked men and women of our day in the dingy newspaper record which makes our "daily bread."

It would make a mighty great difference in the "general movement" if we "looked up" one great name a day, instead of "looking down" the columns of doings of the poor, weak refuse of creation staggering by.

During the Louis XIV. century there were 543 immortal names born—French—most of them of international immortality.

FANNIE EDGAR THOMAS.

### Miettes de Paris.

M. LAMOUREUX and M. Diemer have been propagating French art abroad recently, the former in London, the latter in Cologne. The celebrated French pianist is making a tournée, playing the last Saint-Saëns concerto, dedicated to himself, by the way. At Cologne, after four recalls, he played as encore the Händel chaconne, again to the greatest enthusiasm.

Briseis, the Chabrier composition brought into evidence by M. Lamoureux, is to be played at the Opéra later on. Thamar, by Bourgault-Ducoudray, will also be put on. Much interest is being felt in the production of The Meistersingers in October, with about the same cast as for Messidor. M. Lapissida, who mounted the work in Brussels, will be charged with the details of production here. Dalila, by Paladilhe, which was decided upon for Opéra Comique production in the near future, has been postponed to next winter. It will be very doubtful if Delna will be here then to take the prominent part assigned her. And then? Where are all you American girls with your study of voice and French, your beauty, your voice and your intelligence? Where are you all? Places yawning open for you every day! Faust's Damnation has pursued him into the Opera House. It was given there on Sunday.

One thing is certain; if the American "gold bug" is anything like this Mlle. Robin, who represents *Gold* in Messidor, no wonder the politics of that country are torn up. Such a superb piece of feminine structure in cream and gold!

Another charming concert of the National Musical Society, the 258th. See details in previous accounts. The third concert of the Petites Auditions also comprised an excellent program. Details of this excellent work have also been given.

Among the most interesting studios of Paris is that of Mlle. Jenny Howe, the vocal professor, 21 rue Vintimille. This teacher, who was once a popular singer in grand opera in Paris, is very particular about producing French-French in diction instead of English, Scotch, and American French. She had a number of pupils this year and is doing good work. Respiration is one of the features of her vocal education. She uses humming as a means of emission training in many cases. "Who knows how to breathe knows how to sing" is her motto, as it was that of the great Stradella, from whom she gained the pure Italian method she follows. "Respiration is to the voice as the bow is to the violin," she also says. She teaches private lessons; never in classes, which she does not approve of. She prefers amateurs to professionals as pupils, but has success with both. She has made a feature of oratorio work, which is rare in studios in Paris. She was the first to sing oratorio with the Lamoureux concerts, Judas Maccabeus, Messiah,

Fête d'Alexandre, &c. She has sung oratorio with Madame Patey and with Gaillard, Lassalle, Verguet, &c. She has also sung with Van Dyck. The celebrated M. Bonheur, who numbers among his pupils Maréchal, Nuovina, Menoté and Noté, now singing prominent rôles at the Opéra, was her teacher. Mlle. Bonheur is associated with her in teaching. They divide between them the features of facial expression, diction, solfège, singing proper and rôle work. Mlle. Bonheur has recently been heard at the Théâtre Mondain here in songs of the eighteenth century.

The Bonheur family, by the way, comes from Dijon, where one of the warm personal friends of the family was the famous sculptor Rudé, the Michel Ange of France, and who, by the way, designed the famous piece which you may see on the right-hand side of the Arc de Triomphe, heading the Paris letters in this paper. Rudé indeed was chosen to make all four designs for the four faces of the Arc, but, alas! through the malintervention of a famous Frenchman of the time, but one was placed on the Arc. The other three designs, however, may be seen at the Louvre, together with the Boy and the Turtle and other well-known pieces by the same sculptor. He was the son of a stone cutter.

M. Manoury says that women in general become skillful actors more quickly than men, that their natural and acquired coquetry of spirit and action aids materially in the work. He also calls attention to the few phases of feeling called into action in opera—love, hate, repentance; repentance, hate, love, &c., over and over, with corresponding limit of gesture naturally (perhaps it is on account of the limit of gesture that the great banality of play exists).

Mr. Howard Jaffray, of Brooklyn, an unusually intelligent as well as earnest and talented student, says: "I am absolutely satisfied with Delle Sedie as a teacher and the methods he pursues. I think I should be satisfied to study with him all my life, if I studied all that time." Mr. Jaffray in America, after being leading chorister in prominent choirs, was a pupil of Mr. Albert Gérard Thiers. It is but just to the American teacher to say that Delle Sedie was well satisfied with the young singer on his reaching Paris.

Mrs. Lulu Karst, of St. Louis, at present living in London, is in Paris consulting the throat specialist, Dr. Martin, in regard to an unreliability of voice, being quite well able to sing for one half hour, but during the next she is not able to sing a note. As it may interest other singers to know, Mrs. Karst allows it to be stated that a tiny fungus growth at the base of the nose, or between the eyes, was the source of all the difficulty. It appears that Dr. Martin performed quite recently a similar operation on a celebrated prima donna, who is now in perfect vocal condition. Mrs. Karst is studying with Mr. Shakespeare in London, who says that her "style is excellent," her "timbre sympathetic." She has been prevented from filling engagements in London and Liverpool by reason of the difficulty above spoken of.

Miss Winifred Bell, a very pretty Marchesi pupil, is from New York. She has a soprano voice of pleasing timbre and good vocal emission. She made an excellent impression at the concert this week. Madame called her artistic, and complimented her. She says she has gained much since coming to Paris. At a recent artistic dinner given by Madame Krauss her pupil, of whom mention has frequently been made here, Mlle. Faliero, was warmly applauded in songs of Mozart and of Schumann. A Mlle. Procka sang *Stille wie die Nacht* and *Le Songe du Poète*, by Madame Ferrari, and Madame Krauss herself, always grand artist, sang a fragment from *Henri VIII*. Madame Krauss will give a big soirée musicale in March.

One of the most gentle, ladylike and attentive listeners at the Sunday concert at the Conservatoire was a tiny, sweet faced woman of eighty-four who enjoys the proud distinction of being mother-in-law of two French celebrities, M. Paul Taffanel and Jules Lefevre.

While Mme. Ella Russell is receiving ovations at your hands in America, kindly remember that she is a loyal and faithful pupil of Mme. de la Grange, of Paris, and that when in Paris she always seeks her teacher for further counsel.

Della Rogers, another de la Grange pupil who made her début at La Scala, Milan, and has sung with success on the Continent, is now making herself appreciated by Parisians, of whom, by the way, she is very fond. At a recent Ferrari soirée M. Paul Viardot was the hero of the hour, playing



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admirably. Mme. Renée Richard had a "fête" on singing a ballade by the charming hostess. Mlle. Leclercq, of the Opéra Comique, was applauded in a tarantelle by the same composer; Mme. Elena Sanz, Mlle. Madeline Godard as violin artist and Mr. Hardy Thé also contributed treasures to the entertainment. Mlle. Lalla Miranda is a young Australian vocal star whom Mme. Renée Richard is guiding to fame and fortune. A valuable book for children's piano study is out by B. H. Colomer, entitled *Do Re Mi Fa Sol*, and comprising a collection of melodie pieces for four hands, calculated to train musical sense as well as finger from the start.

This week Mr. Nevin gave a soirée musicale for the hearing of a charming young American, Miss Blanche Weaver, in his compositions. The young lady has some twenty-five of his songs wholly at command, by memory, which she sings with taste, feeling and much refinement. She has made a special study of them with the composer, and with her other valuable repertory would be a good acquisition to concert management. Miss Alice Mandelick created quite a good deal of attention at a recent Mapleson matinee, no less by her excellent singing and lovely voice than by her beauty. Miss Mandelick is studying with Trabadelo, who has done much for her already in *Carmen*, *Aida*, &c., as well as voice development. An earnest and serious student, she is making rapid progress in French also, and is becoming known for her musical qualities. She is to sing in the Atelier services in March, and at Miss Graham's this week sang two songs by Mr. Nevin with his accompaniment.

A very beautiful voice, of which Trabadelo expects great things, is that of Miss Gertrude Rennyson, of Norristown, Pa. She is perfectly delighted with her professor and says he is a great teacher. He is developing her dramatic sense while training her voice to greater possibilities. Miss Rennyson as graduate of the New England Conservatory in Boston was pupil of Signor Rotoli three years and expresses herself as deeply grateful to him. Mr. Youngman, a tenor from Chicago, is another promising pupil of this same professor. The young man has a rare organ, sweet, strong and vibrant, but he would need a couple of years' steady training to bring it to its best results. He is worthy of help and encouragement.

Remember that the *Versins* go to America in April.

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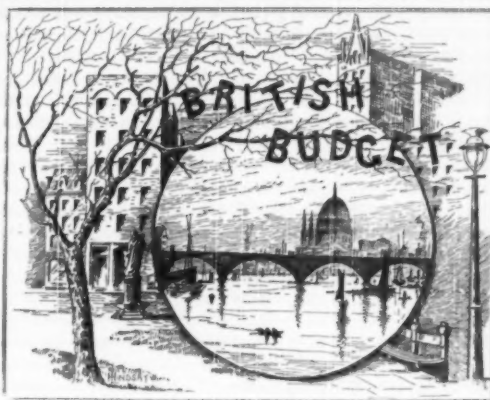
P. S. and N. B.—In view of the practice most Americans have here of making the rounds of the city studios and taking lessons of several Paris professors during their study time here, THE MUSICAL COURIER wishes it distinctly understood that it does not hold itself responsible in any way for the mention of every one of those teachers every time the pupil's name is mentioned. It would be neither practical nor convenient to do so, nor is it at all necessary to the progress or well-being of musical art.

When, then, a singer's name is mentioned in connection with any teacher all the other teachers wishing to lay claim to that singer have but to address such claim to the paper and the list will be published at once. In case of a fraudulent assumption of a claim which is not honest or true, the one true and honest teacher to whom the pupil does belong has but to address such claim regularly signed to the paper and the letter will be printed, calling out the one true test of response. This course maintains a strict and just impartiality, while saving the paper from being obliged to become bookkeeper, lawyer and squabbler at large for the professorat.

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Remember that uptown readers may now find THE MUSICAL COURIER at the Shakespeare Library, 75 avenue des Champs Elysées, and at 37 rue Marbeuf.

**Olean May Festival.**—Olean, N. Y., is to have a May festival, to take place on May 4 and 5. Rossini's *Stabat Mater* will be given, together with excerpts from oratorio, with a chorus of 120. The Ladies' Mozart Club and the Forty-third Regiment Band will also give a concert, assisted by well-known artists.



THE BRITISH OFFICES OF THE MUSICAL COURIER,  
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LONDON, W., February 27, 1907.

**MISS ROSA GREEN**, the American contralto, who has been for some time resident in England, will give a recital in Queen's Hall on April 5, when she will be assisted by Mr. Andrew Black, and a French string quartet from Paris will appear in London for the first time.

Madame Patti finished her season at Monte Carlo on February 10, at a concert given by Mr. Isidore de Lara at the Casino. The Princess of Monaco and a distinguished audience were present. She sang on Monday night at Nice in a new opera called *Dolores*. The house was crowded, and the piece was fairly well received.

The Armenian Opera is in active rehearsal at the Shaftesbury Theatre. The production will take place in March. Mr. John Le Hay and Miss Aileen D'Orme will be in the cast.

Otto Hegner will return to England shortly, and will give three concerts in St. James' Hall on Saturday afternoons, May 1, 8, 15.

Mme. Teresina Tua will, it is reported, return to London for another series of recitals in the autumn.

The second meeting of the committee of the music section of the Victorian Era Exhibition took place on Friday afternoon, with Mr. Otto Goldschmidt in the chair. The other members of the committee present were Messrs. R. H. Cocks, E. Enoch, Arthur G. Hill, A. F. Hill, Alfred Lyttleton, Hamish MacCunn, Hubert Parry, Villiers Stanford and Henry J. Wood. Mr. Imre Kiralfy, having explained that the auditorium of the Empress Theatre at Earl's Court would be devoted to choral and orchestral competitions, for which valuable prizes and medals of honor will be given, sub-committees, with power to add to their number, were arranged.

The Birmingham Musical Festival will be held this year from October 5 to 8. Among the works to be produced are a requiem, by Dr. Stanford; a cantata, *Ode to the Sea*, by Arthur Somervell, and an orchestral work by Edward German. Other works to be given are *Elijah*, *Messiah*, *Schubert's mass in E flat*, *Brahms' Song of Destiny*, *Parry's Job*, *Berlioz's Faust* and *Purcell's King Arthur*.

#### CONCERTS.

Mr. Henschel gave his annual In Memoriam Wagner concert on Thursday, February 18, on which occasion Beethoven's *Eroica* Symphony was played. Wherein lies the logical consistence of all this? For Wagner died February 13, 1883, and Beethoven wrote his symphony several years before Wagner's birth. It would be equally logical to perform Händel's *Saul* next April in Memoriam of Beethoven, who died March 27, 1827. The performance was not remarkable for excellence, with the exception of the *Tristan* prelude and closing scene. In the *Walküre* selection the trombones and horns occasionally took certain liberties with Wagner's actual notes.

Contrast to the orchestra was afforded by Mme. Marie Duma and Mr. Charles Clark, who sang the parts of *Brünnhilde* and *Wotan* respectively. Madame Duma acquitted herself of her task in her accustomed manner. Mr. Clark, who hails from America, is the possessor of a powerful

baritone voice of great range. His conception of the part was intelligent, his enunciation distinct and the volume and telling quality of his voice make it possible for him to be heard above the playing of the full orchestra.

The program of the third Symphony concert in Queen's Hall was perhaps the most interesting of the series so far, but in many places the performance was below the level reached at the other concerts. Raff's arrangement for full orchestra of the *Chaconne* for violin alone proved to be of unusual interest. As the analytical program says, however, "it should be judged as an independent composition." Raff has taken the simple little Doric structure of Bach and enlarged it to the size of a great temple in the florid Corinthian style, the ground plan of Bach alone remaining as it was. Tchaikowsky's suite for orchestra, founded on the ballet *The Nutcracker*, was probably the most pleasing number on the entire program, for the *Pathetic Symphony*, which ended the Tchaikowsky items, is hardly to be classed under the heading "pleasing" in the general acceptance of the word. A selection from *Parsifal* and Beethoven's second *Leonora* overture brought the concert to a close.

Two amateur orchestras, the Strolling Players and the Royal Amateur, also gave excellent concerts last week.

At the latter, Herr Paul Stoeving, the violinist from America, made a great success.

The Böhmische Streichquartett, who are already known in Paris, Germany and Austria, made their first appearance in England last Friday afternoon. Their most striking work was undoubtedly in Dvorák's string quartet in G major, of which the beautiful adagio was played with much care, but in the more excited moments of the work the instrumentalists exhibited surprising verve and fire. Schubert's posthumous quartet in D minor and Beethoven's quartet in F major (op. 18) were also given, and the artists were rewarded with much enthusiastic applause. They had for their second recital a full house. As Dvorák's quartet in G major was the best number at the first afternoon, so Smetana's work in E minor on this occasion enabled the four artists to create the deepest impression. It is but natural that music belonging to their own race would find a by far more adequate interpretation through them than from artists of another nationality. Smetana appeared in a new light. The works of Schubert and Beethoven were of course most beautifully played, with rich tone and perfect ensemble.

Sgambati's quartet in C sharp minor, op. 17, given at the Monday Pop, is a peculiar mixture of all kinds of musical structures. Though the freedom of the absolutely modern composition is maintained, this freedom is not justified by beautiful results. An ever varied treatment of themes, which lack a melodious flow, creates restlessness and an impression of discontent, which not even the perfect playing of Lady Hallé and her associates could counteract. Miss Adela Verne delighted her audience with Mendelssohn's well-known *Andante* and *Rondo Capriccioso*, op. 14, but gave as an encore a not very well chosen piece. These concerts maintain a standard too high to admit a mere show of technic. Signor Piatti played Locatelli's sonata in D major and Mr. Thomas Meux sang *Diane Impitoyable* (Gluck) and *Au Cuit des Lourds Marteaux* (Gounod).

Mr. Theodore Werner's third recital on February 18 in St. James' Hall proved again that he is an artist of exceptional technic, beauty and purity of tone. The sonata for violin in A, with which the concert opened, was decidedly his best effort. This was followed by *Chaconne* in D minor for violin alone (J. S. Bach), *romance* (Svendsen), *Grand Concerto* (Paganini), with cadenza by Theodore Werner—a terrific feat of technic—Robert Schumann's *Garten Melody*, Pablo Sarasate's *Danse Espagnole*, *mazurka Dans le l'aintain* (Eugene Ysaie), and *Romance sans Paroles et Rondo Elegant* (Henri Wieniawski). If Mr. Werner's phrasing were as plastic and clear throughout as his tone and technic are perfect, he would rank among our greatest violinists. This want is not always noticeable, but sometimes it destroys an impression which is otherwise exquisite.

The recital of Messrs. Plunket Greene and Leonard Borwick on February 9 in St. James' Hall attracted, as usual, a full house. London holds a great many music lovers cultured enough to appreciate their exceptionally intellectual

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and artistic performances. Brahms' song, Todessehnen, was exquisitely rendered by Mr. Plunket Greene; Ständchen, by the same composer, a graceful German ditty, was so generally appreciated that he had to repeat it, and the repetition was even better than the first rendering. Bach's beautiful Beglückte Heerde was full of dignity, and Handel's Lascia Amor full of fire. Schumann's The Hero, the clown's songs from Twelfth Night (C. V. Stanford); two shepherd songs by R. H. Walthew and Augustus Barratt, and Our Heritage, the Sea (H. Lempière Pringle), formed the English part of Mr. Plunket Greene's repertory for the afternoon. Mr. Leonard Borwick gave Bach's Fantasia in C minor, and twenty-five Variations and Fugue on a Theme of Handel, op. 24 (Brahms). Mr. Borwick united to his usual classic style an unusual fire and imaginativeness which made his playing more than ever attractive. Schumann's novelette and the Chopin ballade in G minor, op. 23, needed no words to conjure up the romance the composers must have wished to describe. Chopin's prelude in A flat was poetically beautiful. There was, further, a Mendelssohn Leid ohne Worte and Chopin's valse, C sharp minor, op. 64, No. 2, which was vociferously encored.

#### HIS MAJESTY.

Sir A. C. Mackenzie's new comic opera, His Majesty, libretto by Mr. Burnand, was produced for the first time at the Savoy last Saturday. If Herbert Spencer had announced that he intended to write a humorous romance after the manner of Mark Twain the world would hardly be less sanguine as to the success of the venture than it was to learn that Sir Alexander Mackenzie had, for the nonce, given veiled Melpomene the cold shoulder and gone off to the Savoy, lured by the blandishments of light-hearted Thalia. So that it was with no little expectancy, mingled, it must be confessed, with some doubt, not as to his inborn ability to compose comic opera, but to his experience in expressing his humor through the medium of his heretofore serious art, that we awaited the production of His Majesty last Saturday evening.

It is now certainly proved that Sir Alexander Mackenzie possesses the true comedy spirit in music, but he requires a good libretto. The entry of the king is heralded by the singing of the National Anthem of Vingolia, which King, a musical amateur, had composed. Sir Alexander has here written a solid, massive chorus in C, beginning with a long introduction on the dominant and working up to a fine climax. If the amateurs of Vingolia write so well, how masterly must be the productions of the great composers of that happy land! A burlesque of the ghastly platitudes of the London amateur composer would not have been out of place here had the composer aimed at being funny instead of musical.

A bit of genuine comedy is the *cor Anglais* phrase when *Chloris* feigns weeping, and the burlesque plantation song which *Boodle* sings has probably never been surpassed. Of course a very great deal of the laughter was caused by the by-play of the actor, but in as far as music can be comic this is comic. The pizzicato accompaniment of the strings, the drolleries of the bassoon and the impudence of the piccolo in conjunction with the genuine comedy of the vocal treatment were irresistibly laughable. The C minor chorus which the bearded men sing is, with its accompaniment, one of the oddest examples of mock heroic to be found anywhere. The broad, military, imposing chorus which opens the finale, beginning on the dominant D minor and working up to a splendid climax with the entry of the voices in D major, would make a still better effect with a bigger chorus and orchestra. The humor

crops out in the orchestral part of the female chorus which immediately follows, when the composer has cleverly introduced distorted quotations from Meyerbeer's Coronation March, the Soldiers' March chorus in Gounod's Faust, and Wagner's Tannhäuser march. *Boodle's* sailor song has the true ring, to which the audience did not fail to respond. The hornpipe is really first class, and is decidedly one of the best numbers in the opera. The polyglot trio in which the German style of Weber and Wagner, the Italian peculiarities of Rossini and Verdi, and the French characteristics of Massenet and Faure are caricatured, is ludicrously side-splitting. To fully appreciate it, however, it demands considerable grand opera acquaintance on the part of the listener, and hence it may not always strike the general public as forcibly as the musician. The more's the pity of it. The quartet Who Goes Home is beautiful. Its simple charm and sentiment will always please, as it did on its first hearing. Structurally, it consists of a duet in E flat, followed by a quartet in G flat and E flat. The duet is, for all its charm, nothing less than a canon two in one, in that most rigid of all intervals, the unison. He is a skillful gardener who can cultivate a flower in such a rocky soil.

The performance was, on the whole, fully up to the high standard attained at the Savoy. Mr. George Grossmith was so obviously out of form that he did not make the most of the part of the King. This monarch, who believed that he excelled in every department of art, science, literature and politics, is placed in many ridiculous situations. While wandering about disguised as a painter he meets and falls in love with *Felice* (Madame Palmy), a supposed peasant girl, who turns out to be the missing princess who was betrothed to the King at her birth. Another princess, *Chloris* (Miss Clara Perry), arrives at the castle, and, much against her will, is about to be betrothed to the King when she finds out that the King does not know her face, and persuades *Felice* to take her place at the ceremony, she herself acting as the pretended bride's maid of honor. *Chloris* was thus able to devote herself to the *Prince Max of Baturia* (Mr. Kenningham), with whom she was in love. As I mentioned before, the libretto is the weakest part of the structure, and if the opera fails to have the long run I anticipate for it it will be for this reason.

F. V. ATWATER.

**Plunket Greene Coming.**—Plunket Greene, the well-known and popular basso, sailed for America on the Teutonic, which left Liverpool on March 10. He will remain in the United States until the end of May, filling numerous engagements. He will appear in song recitals, concerts and oratorios in all the principal towns of the States and Canada. His first song recital in New York will be given the end of this month.

**Ella Russell at the White House.**—Mrs. McKinley will give a musicale at the White House some time the latter part of this month, at which Miss Ella Russell, the American prima donna, coming from the same State as the President, will be the star. It will be the first concert given at the White House for many years. A number of other artists will participate.

**American Symphony Orchestra.**—The last of the American Symphony Orchestra's series of concerts this season will be given in Chickering Hall, Wednesday afternoon, March 24, at 2:30 o'clock. Mr. Sam Franko, as usual, will conduct. The soloist will be Mr. Paolo Gallico. Mr. Henry K. Hadley, a young American composer, will be represented on the program by a new ballet suite.

#### Paris Vocal Teachers.

M. MANOURY.

THIS professeur de chant is a premier prix of the Conservatoire at Paris in opera and opera comique departments, and made his début with grand success as *Alphonse* in *La Favorita*; a success kept up for several years in all the grand rôles of the repertory when he left the Paris Opéra for Italy. In Hamlet, Carmen, Aida, Huguenots, &c., his qualities as a lyric tragedian caused applause and sensation. At La Scala, Milan, he was engaged as *Don Juan* by representation, and here he was sought by Massenet to create *Hérodiade* at Brussels. During fifty-five successive representations of this piece the young baritone was applauded with enthusiasm and with inevitable encore after *Vision Fugitive*.

It was while making a tournée through France at this brilliant epoch that M. Manoury was approached to go to New York in charge of the vocal department of the National Conservatory, where he educated some excellent pupils, such as Misses Beer, Lafetra, Mandelick, Mrs. Campbell, Mrs. Belder, Mrs. Erhart and others, returning to continue his artistic successes at Nice and later at Paris, where he participated in the representations of *Tannhäuser*, *Meistersingers*, *Fidelio*, &c., in the Harcourt concerts.

M. Manoury is now established as a teacher of opera and opera comique work in Paris, where he is esteemed as an honest, earnest and capable artist teacher. His excellent method of voice production and his habit of uniting acting and acting exercises with all the work of the class room have produced excellent results among society amateurs and professionals.

Among the latter may be mentioned M. Gautier, tenor of the Paris Grand Opéra, where he made a signal success in début as *Sigurd*, becoming at once by his voice and style a great favorite of the composer Reyer. Mlle. Demours, light soprano, brilliant timbre, admirable in vocalization, sung in Marseilles, The Hague, Alger, &c. M. De Clery, baritone, beautiful voice and style, sang in Hamlet, Tannhäuser, Hérodiade, &c., in Montpellier and Rouen; just now engaged to appear in Brussels. Miss Stanley, American, Falcon, beautiful voice, good comedienne, made brilliant success this year at Ghent, Belgium, in La Juive, Cavalleria Rusticana and La Navarraise, and is still there. Mr. Stoll, bass chantante, made a successful début at Tournay in Faust. Miss Dayrol, American, has just left for Cannes, engaged to sing Aida, Sigurd and Lohengrin.

Mlle. Lolty, ready to make a début; good voice, clear, well posed; Falcon. Mlle. Mauche, light soprano; sings brilliantly Lakmé; to make a début next season at the Opéra Comique.

Mlle. Doiska de la Royane, mezzo soprano, would make a most charming Mignon; ready for début. Mlle. Marguerite Bernard, light soprano, brilliant voice; will be ready next winter. Mme. de l'Etoile, a society lady, sings with great success Romeo and Juliet and melodies. Miss Hyde, pretty voice, much expression; will be admirable in Valkyrie, Faust &c.

Mr. Frederic Bruegger (German-American), superb bass, low and musical; will be ready next season. Mr. Francis Rogers, American, fine baritone, excellent quality, good command of it; good student and excellent qualities to make good actor. Mr. Bischoff, good *Mephistopheles*, fine bass. Mr. Lecestre, fine bass voice, good actor; ready for début. Mr. Madien, an excellent baritone, will be ready in 1898.

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HOLLANDER'S.	TUILERIES.

BOSTON, Mass., March 14, 1897.

THE seventh concert in the twelfth series of the Kneisel Quartet was given March 8 in Association Hall. The quartet was assisted by Mrs. Melanie de Wienzowska, pianist, and Max Heinrich, baritone. Mr. Proctor was the accompanist. The program was as follows:

Trio for piano, violin and 'cello, in F major, op. 89.....Schumann  
Songs with piano, Jung Werner.....Brückler  
Lind duftig hält die Maiennacht.....  
Das ist im Leben hässlich einge-  
richtet.....Am Rhein.  
Am wilden Klippenstrande.....  
Die Sommernacht hat mir's ange-  
than.....Aus Welschland.  
O Römerin, was schaust du zu mir?  
Hell schmetternd ruft die Lerche.....

Quartet in G minor, op. 47.....Grieg  
When the top of the grand piano was raised for the benefit of the pianist I trembled. In a chamber concert the piano with raised lid is worse than Pandora's box; for even hope escapes. How great then was my delight in finding that Mrs. de Wienzowska was most discreet and successful in preserving a balance of tone in the ensemble. She played throughout in musical fashion; but I should prefer to hear her in some more grateful composition before speaking of her characteristics as a pianist. She seemed to me well grounded in the principles of ensemble playing.

I wonder why she and the Kneisels chose this trio for performance. The opening of the slow movement is indeed noble music, and the third movement is not without morbid interest, but the first and last movements are the abomination of desolation. Unlike the trio in D minor, this trio has not been played here for several years; indeed I do not remember its appearance on a program for the last ten years, although it may have been performed at some conservatory concert. The two Schumanns are plainly in it; not Eusebius and Florestan; but the Schumann who in depth and nobleness of thought approaches nearest the Beethoven of the adagios; and the other Schumann, self-inspecting, self-torturing, experimenting with rhythms, chasing canons even in the dark and round ill omened corners where dusky figures lurk, Schumann the analyst.

Hanslick praises the rich invention, "the living buds and blossoms" of this work, and wonders that the trio bears so late an opus number. He admits the reference in the first movement to Schumann's song, Dein Bildniß wunderselig, and the appearance of a motif from Kreisleriana in the finale; and he also admits that it is impossible for a large audience to comprehend the full beauty of the trio at one hearing on account of the complex walk of the voices; but he shouts bravely for the work. Remember, however, that

Hanslick uttered this shout in 1856, when Schumann was not very well known or appreciated in Vienna, and Hanslick then wrote with the zeal of a patron, just as in his present championship of Brahms he will admit no falling off in the later works of the son of the double-bass player.

Grieg's Quartet was not liked by Hanslick, who is inclined to shy at the approach of any composer bearing a Scandinavian or Russian name. Thus, for instance, has he, in my opinion, been always unjust toward Tschaiakowsky, who was by no means ultra-Russian. I believe it was of this quartet that Hanslick said, "Ugliness is none the less ugly because it happens to be Norwegian." But let us first agree upon the definition of ugliness.

It has been urged against this Quartet that it is not in reality a string quartet. What a delight it is occasionally to hear a quartet for strings that is not a quartet! The mere fact that a man has made one of the regular machines, recommended for family use, invaluable in the household, does not necessarily lead me to regard him with awe. The old saw, "Never look a gift-horse in the teeth," should not apply here.

When this quartet is played only moderately well it is one of the most infernal specimens of cacophony known to the so-called civilized race. When it is played in such excellent fashion as it was by the Kneisels I find myself wishing that there were more quartets as fascinating. I think the Romanze was taken a little too fast; but the performance as a whole was remarkably good.

I wonder what would have become of Grieg had he not made up his mind to be in music a Norwegian jingo. This cry of Nationality in music is very pretty, and it must be a glorious thing to be the musical idol of a nation, but I do not happen to remember any work in music that is great simply because its roots are deep in a particular soil. Beethoven used Russian themes, but they did not bind him. He treated them so that a Russian detects them with difficulty. Mr. Adamowski fiddled Lalo's Symphonie Espagnole last night and the music seemed beautiful, but not because the themes may be Spanish in origin. There is much foolish talk about the enormous value of national music per se.

And yet there is a strange coloring to this work of Grieg, which was no doubt inspired, you say, by Norwegian scenery and life. Coloring is hardly the proper word, for the first movement seems spectrally white, just as the song of the waiting woman in Peer Gynt is awfully white, inciting a shiver of vague terror. I do not find this same white in the works of other Norwegians; it is the light in which Grieg works. Now what would have happened if Grieg with this individuality had looked across the boundaries of his beloved country and had written music without parochial prejudice?

Hugo Brückler's songs are known in Boston chiefly through Mr. Heinrich and his pupils. I can find little about him. He was born in 1845, and he died in 1871, a Dresdener. His baggage on the journey to immortality is small: Songs from Trompeter von Sickingen, published while he was alive; seven songs, edited by Jensen, and the ballad Der Vogt von Tenneberg, edited by Reinhold Becker. Mr. Heinrich sang last Monday with such enthusiasm and authority that he almost persuaded me into the belief that each song is a masterpiece. Lind duftig hält die Maiennacht is, indeed, of wondrous beauty, and Am wilden Klippenstrande is highly dramatic. The others seem too painstakingly invented, too anxiously elaborated, burdened with brushwood detail, too deliberate in search of effect.

Mr. Proctor played unusually good accompaniments. It is a pity that he does not devote himself to this branch of the piano industry. There are men and women here who play solo pieces well enough; there is Mrs. Szumowska, to whom it is a delight to listen in recital, but good accompanists are few.

Beethoven's Missa Solemnis was sung for the first time in Boston by the Cecilia in Music Hall March 11 and 12. Mr. Lang was the conductor. Mr. Foote was the organist. The

soloists were Miss Helen B. Wright, Miss Little, Frederick Smith and Arthur Beresford. The violin solo in the Benedictus was played by Mr. Kneisel. There was a large audience.

The first performance in this country was at Cincinnati, May 19, 1880. The first in New York was May 3, 1882. Now was there any partial performance in the United States before 1880? At each of the performances named, led by Mr. Thomas, there was a double quartet, so that the strain upon the soloists might not be too absurdly great.

The performance by the Cecilia was brave in endeavor. The chorus work was often surprisingly good; I say "surprisingly," because the enormous difficulties defy normal men and women with conventionally anatomical throats. In the fugues in the Gloria and Credo the singers, especially the sopranos, were so tired that certain attacks of the subject were not marked, and there was no clear walk of the parts. The soloists were also brave in endeavor; but they were not equal to the inhuman task.

Mr. Lang beat time, and not always with discretion or intelligence. Let me quote one instance only of his utter lack of imagination and the high qualities that characterize the work of a true conductor. In the Agnus Dei (page 108 Peters' edition for piano and voice) there is a famous passage. Drums and trumpets precede the alto solo (marked "ängstlich" by the composer). The idea is, "Oh, Lamb of God, that takest away the sins of the world, have mercy upon us; give us outward as well as inward peace. Let the noise of battle cease." This instrumental passage is marked by Beethoven, "C allegro assai." Mr. Lang, prudent man, took an allegro pace that was hardly faster than moderato. Perhaps he is a convert to the ultra-modern conductor's theory of a slow allegro. But poor Beethoven suffered. The dramatic stroke—one of the greatest moments of the Mass—was ignored. What was Mr. Lang thinking about? That Beethoven had indulged himself in some curious freak?

I have heard this Mass performed in Berlin; I heard it here last week. In neither instance was the performance more than an heroic attempt. Have you ever heard the Mass really sung? Do you think it can be sung? A plausible performance may be possible at the Paris Conservatory concerts, where a small chorus picked from leading singers of the town rehearse most diligently with the famous orchestra under a fully equipped leader. They say that a very respectable performance was thus given in 1888, the first, as a whole, in Paris, although in 1882 the Kyrie and the Gloria were sung at one of the concerts.

Now I shall not insist on the vocal difficulties, which have been known to all singers since Sontag, Unger, Haizinger and Seipelt protested in May, 1824, when the Kyrie, Credo and Agnus Dei were performed for the first time in Vienna in the presence of the composer.

The real question is this: "Is the Mass itself worth the labor and the strain upon the voices?"

I believe the Missa Solemnis is praised so extravagantly because it is seldom given. I have no doubt that many who speak or write hysterically about it have never heard it.

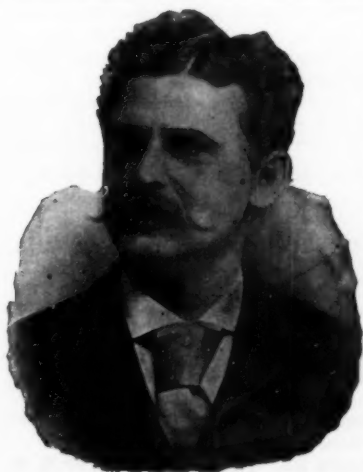
Whenever it is performed there is always the same cry: "A masterpiece; what a pity it is that an ideal performance of it or even an excellent performance is impossible!"

How may that which cannot be performed be regarded justly as a masterpiece?

\*\*\*

My friend and colleague, Mr. Apthorp, really thinks that the performance last Friday was an honor to all concerned, and that the date should be preserved, as the battle of Marathon or Salamis. I am not sure but that he will propose to have a tablet inserted in a wall of Music Hall, or in the front door of Mr. Lang's house, with this inscription: "March 12, 1897, the Cecilia under Mr. Lang performed Beethoven's Missa Solemnis." For Mr. Apthorp was in thankful mood. He thanked Mr. Lang, Mr. Foote—everybody. I am not sure that he did not thank the ushers.

But where were Mr. Apthorp's musical ears and musical



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intelligence? I do not quarrel with him in his exuberant praise of the work itself. I quarrel with no man's opinions, æsthetic or emotional. But the success of a performance is a matter of fact. When the intonation of solo singers is frequently false, when ensemble is ragged or ill-balanced, when tired voices cannot announce the reappearance of the subject of a fugue, when polyphony is a blur, and when the first thought of the singers is "Good Lord, can we ever reach those notes," the performance is not successful, however brave the endeavor. And I have yet to learn that bravery in undertaking a task beyond ability is inevitably a vocal virtue.

\* \* \*

There are overwhelming passages in this Mass, as the pages from Qui proper nos homines to Credo in spiritum sanctum. The Benedictus with its pastoral suggestion, and the violin solo, beautifully played last week by Mr. Kneisel, would be thoroughly charming, were it not so long drawn out. And there are poignant moments in the Agnus Dei.

To me at least much of this music is intolerably bore-some. Much of it is without dramatic feeling, let alone any devotional spirit, and I use the word "devotional" in the broadest sense, not excepting the drum worship of the savage or the joyous ditties of the Salvation Army.

I admit that the Mass was first planned for a church service, the installation of the Archduke Rudolph as Archbishop of Olmutz; but the Mass was not finished until two years after Rudolph was seated. Beethoven took his time, and wrote his Mass for himself. The length of certain movements, the treatment of parts of the text—witness the interpolated "O!" in the Qui tollis—the general feeling of the Agnus Dei forbid use in the church. We are told that the Mass is the Mass of the world, with fierce Kyrie demanding rights; with the Credo, a defiant declaration of Pantheism. Words—words—words!

There is more sustained religious feeling in certain instrumental works by Beethoven than in this whole Mass. These instrumental pieces can be played. The Mass cannot be sung.

There is little in this Mass that awakens "profound contemplation of the First Composer" or that compels you to ponder spiritual things, or that puts you in prayerful, acquiescent, humble mood. I find little that is comparable to the pure, celestial mysticism of Palestrina; the tender, heart-rooted religious feeling of Josquin Desprez; the Gothic conviction of Bach, or the occasionally sublime simplicity of Handel, opera maker and impresario—a simplicity that strikes more irresistibly than Beethoven's pomp of woe. And these works can be sung. The Missa Solemnis cannot be sung.

The chief impression made by the Mass is extreme difficulty. Even if the famous fugues were possible, would they be splendid examples of the fugue in sacred music? The fugue was the natural tongue of Bach, and Palestrina thought in counterpoint. Handel wove a fugue as easily as any aria for an Italian singing woman. But Beethoven sweated great drops in learning a language peregrine. This sweat is too apparent.

I do not believe that repeated hearings, or even incredible performances, would turn this vocal score into a marvel of strength and beauty, or the dry, thick, sometimes brutal orchestration into a glory for all time.

And I say Amen to Berlioz when he declared, after hearing the Credo: "Certain grand passages are not enough to make up for the want of clearness, the absence of true inspiration, harmonic roughness, and a most disadvantageous treatment of the human voice."

\* \* \*

Teresa Carreño gave the first of her piano recitals in Music Hall yesterday afternoon. There was a large and very enthusiastic audience. The program was as follows:

Fantaisie Chromatique and Fugue.....	J. S. Bach
Sonata, C sharp minor, op. 37, No. 2.....	Beethoven
Two Preludes, B flat and G minor.....	
Nocturne, op. 37.....	Chopin
Etude in G flat.....	
Polonaise in A flat, op. 53.....	
Impromptu.....	Schubert
Soirée de Vienne, No. 6.....	Schubert-Liszt
La Campanella (study).....	Paganini-Liszt
Sonetto del Petrarca.....	
Rhapsodie Hongroise, No. 6.....	Liszt

Mrs. Carreño's marvelous performance of La Campanella is long to be remembered. It was an exhibition of modern

technic, unparalleled, save possibly by Rosenthal. Never have I seen such absolute devitalization, such fabulous looseness of wrist. Never have I heard from any pianist such an astounding trill, with its crescendo and diminuendo, its ease in passing from two hands to one. She played the sonata by Beethoven in Bülow's spirit, too much so to suit me, and I wished she had given her fancy freer rein; but in the pieces by Chopin she began to display her Southern blood. The Preludes for once were played as though they were really preludes to something—heroic deed or passionate action. The individuality in the reading of the Polonaise was refreshing, and the Etude was played with such brilliancy that it was imperatively encored. She then gave Chopin's Nocturne in D flat major. The Rhapsodie by Liszt was another inimitable exhibition of flexibility of wrist and furious temperament. And in these pieces we all knew again the Carreño of old, glowing, palpitating, irresistible; yet broader, grander, more authoritative.

Recalled again and again, she first played a waltz of her own—an error of judgment—and a Chopin waltz.

\* \* \*

The program of the eighteenth concert of the Symphony Orchestra this season was as follows:

Overture to Iphigenia in Aulis.....	Gluck
(Wagner's arrangement.)	
Symphonie Espagnole, for violin and orchestra, in D minor,	Lalo
op. 21.....	
Invitation to the Dance.....	Weber
(Arranged for orchestra by Felix Weingartner.)	
(First time in Boston.)	
Symphony No. 3, in C minor, Scandinavian.....	Cowen

The arrangement by Berlioz of Weber's piano piece never seemed so beautiful as it did in the memory of last night, after the performance of Weingartner's clever trick. For the trick is clever; and if cleverness were the only thing in music hats should be tossed in air for Weingartner. I see him watching the audience. At the climax he exclaims: "And now, ladies and gentlemen, you have all the themes together. Listen. Do you not hear them distinctly? There is no deception, I assure you. Thank you for your attention and applause." This pitching of the themes from one instrument to another, and this polyphonic cleverness do not console me for the loss of the original flowing, continuous beauty and defined rhythmic elegance.

The Scandinavian Symphony, by Cowen, does not wear well. It is too amiable in its expression—too suggestive of Cook's tourists in its local color. The slow movement, with the distant horn quartet, always puts me in mind of a part-song for male voices, beginning:

"Come away, come away;  
Oh, come where the silver waves break!  
Come away, come away;  
There's moonlight on the lake."

Do you remember it? It's a sweet thing.

On the other hand, Lalo's Symphonie Espagnole gains at each hearing. It is much more than a display piece for a virtuoso. The composer is something more than a folk-artist. The ingenuity, the delicacy, and at the same time the firmness of the orchestration are delightful, and the embroidery of the themes is so free from that which is vulgar or for the selfish pleasure of the violinist! Mr. Adamowski at first was not at his best; he soon recovered himself, and then acquitted himself admirably unto the end. Warmth, brilliancy and personal elegance of delivery, as well as a sympathetic appeal made his performance an uncommon pleasure.

Mr. Paur did not give way too much to Wagner's opinions concerning the proper place of the overture by Gluck. Mr. Aphorip's remarks in the program book on Wagner's views are well worth reading. He well says: "Wagner himself admits that Mozart's concert coda to the overture is unbearable, if played at his (Wagner's) slower tempo; this shows pretty plainly, as it seems to me, that Mozart had the conventional, quicker tempo in mind when he wrote his coda. Now, Mozart must almost of necessity have been more in touch with the musical spirit of Gluck's day than Wagner can have been, and known the traditions better. Mozart's evidently pitching upon the quicker tempo for the second part of Gluck's overture may be accepted as pretty strong authority therefor."

PHILIP HALE.

### Boston Music Notes.

Concerts and musical performances of any kind given in any halls in Boston not included in this list will not be reviewed in these columns:

MUSIC HALL.	BUMSTEAD HALL.
TREMONT TEMPLE.	ART CLUB.
CHIPMAN HALL.	CHICKERING HALL.
ASSOCIATION HALL.	UNION HALL.
COPLEY HALL.	PIERCE HALL.
HOLLANDER'S.	TUILERIES.

MARCH 13, 1897.

IN spite of the storm there was a large attendance at Mrs. L. P. Morrill's Wednesday afternoon. Three of Mrs. Morrill's pupils, Mrs. H. M. Faxon, Miss Grace Turner and Edith Cushney, sang a delightful program of songs, Miss Cushney singing a new song, Dandelions and Daisies, just composed and dedicated to her by Miss Adeline Frances Fitz, another clever pupil of Mrs. Morrill. The song was beautifully sung by Miss Cushney. It is always a pleasure and delight to hear the fine enunciation and artistic interpretation of these pupils. Mrs. Morrill sang a number of charming songs in her usual refined and artistic manner. Miss Fitz was present, and shared with Mrs. Morrill the honors of the afternoon.

Mrs. Anne Gilbreth Cross announces a piano recital by her pupil Miss Alice M. Bolting in the gallery of the Providence Art Club in Thomas street, Providence, R. I., on Tuesday evening, March 16, at 8 o'clock. Miss Bolting will have the assistance of Miss Lillian Shattuck, violin; Miss Alice Gleason, violin; Miss Laura Webster, cello; Miss Jennie Daniell, viola; Mr. Karl Keller, contrabass, and Mrs. Anne Gilbreth Cross, piano. One of the most interesting numbers of the program will be the Norwegian Suite, for piano and string orchestra, by Olsen, the music of which Miss Shattuck obtained during the past summer while in Europe.

Mr. Winnifred Goff, the baritone now singing at the Castle Square Theatre in Lohengrin, Cavalleria Rusticana and Tannhäuser, may be considered as a former Bostonian, having sung here for four years previous to his work abroad. Mr. Goff made his debut at Covent Garden, London, a little over a year ago, and since then he has sung in the principal cities of England and America, having just returned from a successful concert tour with the Yvette Guilbert Concert Company through the West and South. Mr. Goff has a very strong and effective high baritone voice of pleasing quality, and being a thorough musician, in addition to his singing, he is able to interpret his selections understandingly. During Mr. Goff's concert tour he sang several of the publications of the B. F. Wood Music Company, making a decided hit with a new song which they have just issued, entitled Believe Me, words by Clifton Bingham, music by Erik Nordmann. This song has also been sung with great success by Hayden Coffin in London, and is destined to be a great favorite. It is already issued in four keys to suit any voice.

As good baritone songs are so hard to find, Mr. Goff was asked for the names of several new ones which he was using, and he mentioned among others the new English songs, The Troubadour, by Clifton Bennett; Not Mine Be Monarch's Throne, by G. M. Lane; The Way of Peace, by Francis Lloyd; Conquered, by Ed. St. Quentin, and Cuban Love Songs, by Milton Wellings, saying he found them among the best songs for general use that he had seen for a long time.

Mr. Goff had intended to return to London for the spring season there, but it is possible that he may not be able to get a release from his engagement at the Castle Square Theatre.

Miss Laura Webster played at a recital at the Hotel Oxford on Thursday evening, when Mr. Stephen Townsend sang and Miss Minnie Stowell was the pianist. On March 14 Miss Webster plays at an organ recital in Fall River; on the 16th in Providence, at Miss Bolting's recital; on the 23d and 29th in New Bedford. Several other dates are arranged for, and early in May Miss Webster will play at Wellesley College.

Mrs. Harrita C. Chester sang at an entertainment given at the Christian Union this week.

Miss Edith R. Noyes is still receiving congratulations upon the success of her little opera, Last Summer, which

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was played in Lowell recently. The piece is in one act. The music is light and pleasing throughout, with many bright and tuneful effects. The solo parts are well placed, and proved very fetching when sung by Miss Bertha Ware, Miss Agnes Everett and Mr. E. M. Waterhouse.

The concert arranged by Mrs. S. B. Field last Wednesday afternoon at Chickering Hall, Mr. Evan Williams and Miss Lena Little, soloists, was most enjoyable, and the audience that filled the hall were most enthusiastic in their appreciation of the singers. Among those present were Mrs. John L. Gardner, Mrs. Henry C. Weston, Mrs. J. E. Tippet, Miss Tippet, Mrs. George Chadwick, Mrs. Edward Vinton, Mrs. Helen Bell, Mrs. Ellerton Pratt, Mr. Arthur Austin, Miss Austin, Mrs. Max Heinrich, Miss Heinrich, Mrs. J. H. Payne, Mrs. Phineas Adams, Mrs. Oliver Ditson, Miss Fannie Greene, Mr. and Mrs. Elliot.

There was a piano recital by Mrs. Alice Dutton Atwill at Mrs. W. P. Wesselhoeft's, 176 Commonwealth avenue, on Saturday afternoon, March 6. The program included compositions by Chopin, Ljinsky, Niemann, MacDowell, Margaret Ruthven Lang, Templeton Strong and Paderewski.

Friday evening in Music Hall was given the first performance in Boston of Beethoven's great Mass in D, the solo quartet consisting of Miss Helen B. Wright, soprano; Miss Lena Little, contralto; Mr. Frederick Smith, tenor, and Mr. Arthur Beresford, bass. There was an orchestra of fifty and odd performers. Mr. Frank Kneisel played the violin solo in the Benedictus, Mr. Arthur Foote was at the organ, and Mr. B. J. Lang conducted.

Barnby's cantata, Rebecca, together with several miscellaneous choruses, was given at the First Parish Church, Watertown, by a chorus of forty-five voices, assisted by Mrs. Alice Clayton Hill, soprano; Mr. William H. S. Hill, tenor; Mr. Paul Savage, bass; Miss Laura Henry, pianist; Mr. Milan F. Bennett, organist, and Mr. Everett E. Truette, conductor.

The graduates and undergraduates of the Cambridge High and Latin schools presented a three act comic opera, Arabella of Tournay, at Brattle Hall, Cambridge, before a large audience.

The music of the opera was written by H. N. Stearns, a Harvard man, and the book by H. H. Pike. The scene of the opera is laid in the Spanish Netherlands, about 1700.

The cast contained the following:

H. N. Stearns, E. G. Adams, Waldo Glidden, J. F. Bacon, C. A. McGrew, R. M. Whitney, H. E. Littlefield, J. E. Sharkey, C. P. Adams, L. Ullman, C. K. Moore, H. Barker, A. E. Campbell, H. E. Cutler, W. B. James, I. Bradford, Jr., G. A. Noyes, C. C. Clapp; girls, H. H. Mordock, G. M. Campbell, H. S. Hyde, J. J. Whoriskey, S. G. Leitch, G. H. Buntun, J. S. Crosswell, S. Usher, 2d, W. J. Osborn, W. Warnock, W. H. Lochman, C. C. Lombard, W. A. Pennell, A. J. Munroe, Robert Aldrich, W. B. Munroe, C. H. Munroe.

William L. Vinal, one of the unfortunates who was instantly killed in the subway explosion in Boston on Thursday of last week, was at one time first bass in the Webber Quartet, New Bedford. He was forty-two years old and resided in Salem.

SOUTH ASHBURNHAM, March 12, 1897.—Milo B. Cummings, instructor in piano, organ and harmony in Cushing Academy, died at 7:30 o'clock this evening, as a result of appendicitis. He was taken ill Wednesday and grew worse rapidly. This morning an operation was performed by Dr. Stimson, of Fitchburg, assisted by Drs. Sayer and Fosgate, but the patient failed to rally.

Mr. Cummings had been instructor in Cushing Academy eighteen years, and also had classes in Fitchburg, Leominster and Boston. During five years he was organist of All Souls' Unitarian Church, Roxbury, and during the last two years held a similar position in the Prospect Street Congregational Church, in Cambridgeport. His home was at No. 311 Warren street, Roxbury.

Mme. Arnelia Dietrich Strong, the pianist, died at Newtonville March 9 after an illness of ten days. She was well known among the best artists. The musical fraternity of Boston was largely represented at her funeral. R. H. Dana, Carl Faelten, Lyman Wheeler, John Orth and many others were present.

Madame Strong was born in Dresden fifty-nine years ago. Her genial disposition and kindness endeared her to a large number of pupils and friends.

The annual reports of the president and director of the New England Conservatory of Music contain a review of the work of the institution from July 1, 1896, to February 18, 1897.

Mr. Richard H. Dana, the president, states that there were never so many advanced pupils taking full courses, and that there are now thirty-three alumni studying in the post-graduate courses. This is six times as many as some

seven years ago and 50 per cent. more than in any year previous to the present one.

The president's report says that, following the plans of the founder, Dr. Tourjee, the standard for graduation has been steadily raised.

Mr. Dana speaks of the opera class, which was established last November, and which has already given very satisfactory results. This subject is more fully discussed in Mr. Faelten's report.

In regard to the prosperity of the institution, Mr. Dana says that during the past five years a small average of profit has been made. This, of course, goes to the institution itself, as by its charter no private interest is permitted.

The report of Mr. Carl Faelten, the director, after recording the various changes in the faculty, deals more particularly with the work of the various departments. He closes with an appeal to the trustees to place the conservatory on a financial basis equal to that of the leading foreign institutions.

The Radcliffe College Music Club held its second open meeting of the year at Fay House, Cambridge, on Thursday last. A large and enthusiastic audience of Radcliffe girls and their friends listened to a musical program by Mrs. Viola Campbell-Waterhouse, soprano; Mr. Everett M. Waterhouse, tenor; Mr. Ernest Sachs, cellist, and Mr. Carl S. Oakman, violinist. Mr. and Mrs. Waterhouse are popular Cambridge singers, and favorites with the college girls. Mr. Sachs and Mr. Oakman, members of the Harvard Pierian Sodality, played with much skill and feeling. The Radcliffe Glee Club, with Miss Sherwood, '99, as soloist, gave a group of songs. The program was in immediate charge of Miss Merrill, '98, and Miss Chandler, '98, respectively president and secretary of the club.

Thomas W. Henry, the well known cornetist, died Saturday evening, March 13, as a result of heart trouble, in Bartlett's drug store, corner of Tremont and Berkeley streets, at 7:45 o'clock. He was on his way to fill an engagement in Eliot Hall, Jamaica Plain, and was scheduled to play in Mechanics' Hall this evening.

He was forty-five years of age, and was a member of B. P. O. Elks. He leaves a sister, Mrs. Sarah Bailey, of Canton.

His body was taken to his late home at No. 45 Warren avenue. The funeral will be in charge of the Elks.

Mr. Henry was widely known, and a large circle of friends and acquaintances will miss the genial bandmaster. As a cornetist he held high rank, and his solos have delighted thousands. He had been a sufferer several years, but no one ever heard him complain. During the past few days he could eat scarcely anything, and his heart troubled him greatly. In the Order of Elks he held several prominent positions, among them that of esteemed lecturing knight.

**A Björkstén Pupil's Recital.**—Miss Grace Wierum, the young singer who gave a recital on Monday evening last in Brooklyn, which will be found elsewhere noticed in these columns, is a pupil of Mme. Theodor Björkstén. This young girl sings with charming taste and finish, and is a most promising little artist. Her voice has been most judiciously trained, is produced with absolute evenness and purity, and her style bears the impress of the very best and most finished tuition. The pupils of both M. and Mme. Theodor Björkstén are always artistic and reliable singers, whose work when not confined to the salon is in wide professional demand. Both teachers are thoroughly equipped musicians, most successful in their treatment of the voice and inspiring to pupils through their genuine musical feeling and experience. Miss Grace Wierum is a gifted and interesting artist, who has certainly a future before her.

**Musical Art Society Concert.**—The second concert of the Musical Art Society will be given in Carnegie Hall on Thursday evening, March 18. The program is as follows: Miserere, Allegri; Crucifixus, in ten parts, Lotti; Ave Merum, Josquin de Pres; Timor et Tremor, Orlando di Lasso; O Filii et Fillae, old Easter hymn, Volckmar Leising; Actus Tragicus, God's Time is the Best, with accompaniment of flutes, clarinets, bassoons, violas de gamba and basses; J. S. Bach, the most beautiful of all Bach's cantatas; Nachtwache, Leise Tone der Brust, Brahms; Ruhn Sie? two selections for viole d'amour; Sarabande Marias, Plaisire d'amour, Martine, Mr. Voightlander; Liebe die Ergeb ich mich, Cornelius.

In order that music lovers may have an opportunity of hearing an almost forgotten instrument, Mr. Damrosch has added to the program the two solos and the viol d'amour played by M. Voightlander. This instrument was much used in the seventeenth century. It has a double set of strings, one of which vibrates sympathetically with the set played upon by the performer.

### Scharwenka's Mataswintha.

XAVIER SCHARWENKA'S grand opera in four acts, Mataswintha, which will be produced by the Damrosch Opera Company at the Metropolitan Opera House on March 23 for the first time in America, deals with an episode during the final history of the Goths in the middle of the sixth century. The libretto is by Dr. Ernst Koppel, after Felix Dahn's famous historical novel, A Battle for Rome.

The hero of the opera is King Witichis, who is looked upon by the Goths as the last of the great monarchs of their race, and in whom they centre their hopes for future greatness. He is clandestinely wedded to Rauthgundis, a free daughter of the mountains, and at the opening of the opera is paying a visit to his happy bride, when a deputation of Gothic nobles call on him and urge him to enter into a marriage with the fair princess Mataswintha, the last descendant of King Theodoric. This marriage would bring about the union of all the Gothic tribes and they would thus be victorious against the common enemy, Rome. In this terrible conflict between duty and love Witichis is determined by the recollection of the solemn oath which he once paid to the cause of his people:

Ne'er to falter, ne'er to waver,  
Should fate yield frown or favor;  
To the holy cause all giving;  
Welfare, fortune, all renouncing.

He leaves his bride, and in the second act is seen at the court of Mataswintha in Ravenna, who receives him like the long-expected man of her choice. They are married with brilliant ceremonies, but Mataswintha's love is soon turned into deep hatred when Witichis in the bridal chamber confesses that he only consented to the union from patriotic and self-sacrificing motives. He relates to his enraged spouse all about the lovely girl he left behind, and as a sign that there could never be anything more than formal union between them, he places his sword between his and Mataswintha's couch. Mataswintha is furious, bids him to leave, and in her fury destroys the bust of Ares standing in her room, which, up to the personal arrival of Witichis, was for her a symbol of the beloved hero. Then Mataswintha takes her terrible revenge. She betrays the king to the common enemies, and when Witichis, wounded to death, returns from the battlefield to Ravenna, she is ready to face him with a gleeful confession of her guilt. But when at the side of the dying Witichis she finds Rauthgundis, who has never faltered in her love and devotion, she does penance and destroys her own life by burying herself beneath the ruins of a burning granary which was ignited at her instigation.

Mataswintha was produced for the first time on October 4 in Weimar under the auspices of the Grand Duke of Saxony, and created a profound impression. The papers at that time stated that since the first production of Wagner's Tristan never a similar number of leading critics from all art centres of Germany had assembled at any first night. Mr. Xaver Scharwenka at that time conducted the opera himself, as he is going to do at its first production in New York. The leading parts will be played by Johanna Gadski, Mme. Januschowsky and Mr. Ernst Kraus, Mr. Damrosch's leading tenor.

New scenery and costumes have been provided for the production of Mataswintha, which will be the only novelty brought out during the Damrosch season.

**Heinrich Meyn Busy.**—Heinrich Meyn, the favorite baritone, is filling numerous concert engagements at present. On March 22 he sings at the Gerrit Smith organ recital; on the 24th with the Gounod Society, of New Haven, in Samson and Delilah; on the 30th at a concert in Grace Church, New York, and on the 31st at a concert in Hackensack, N. J. Negotiations are also pending for an important concert at Lakewood. Mr. Meyn's big engagements for festival work in May have long since been completed.

**Death of Mrs. Ida Haring Minton.**—Mrs. Ida Haring Minton, wife of Guy Minton, of Convent, N. J., died on the evening of March 5, leaving a little son two days old.

The funeral services were held at the Presbyterian Church, of Chatham, N. J. Mrs. Sara Baron Anderson, contralto, sang Oh, Rest in the Lord, as only a friend who loved a lost friend could sing it.

As a church soloist Mrs. Minton was very successful, and was also a member of the Courtney Ladies' Quartet and of the Rubinstein Club, New York, in which she had many friends who will regret to hear that one of its sweetest singers has passed away. Mrs. Minton retired from musical work after her marriage, but her beautiful voice and lovely, womanly character will long live in the memory of her friends.

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CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash Avenue, March 13, 1907.

TWO weeks since the Chicago columns of THE MUSICAL COURIER advocated a "drop" in the prices of the seats for the opera. It is a good thing to find that the management has taken this advice offered in a friendly spirit, and has concluded that opera in Chicago will not draw at \$3.50 per seat. When the leading society people stay away the less moneyed and possibly more musical people also stay away. F. Wight Newman was right when he said Chicago did not care for music, and that any musical enterprise must be a dead failure. The operatic venture has justified the statement made by Mr. Newman. No one knows the temperament of the musical Chicagoese better than this manager, who, by the way, is reported to be slated for Consul-General to Berlin, and there is no one whose judgment is more reliable, especially in those matters pertaining to the public amusement. He has been so long a caterer to the musically satiated public, and he thoroughly understands what will attract.

The management of the opera has wisely allowed music lovers the privilege of listening to good opera at prices ranging from 75 cents to \$2. It is rumored that the company will not again visit Chicago. Calvé, in talking to a friend, said the company had been treated like dogs—like servants, and that it was infamous! So much for cultivated Chicago; but Chicago will not tolerate being bamboozled. The week, apart from the opera, has been the dullest of the season. Beyond some student recitals and a few very minor concerts nothing has been given in the way of music.

I heard a young pianist, Blanche Sherman, at the beginning of the week who, with proper tuition, might develop into a celebrity. As it was, she essayed to play Bach and Liszt, with the assurance of sweet seventeen and the usual performance of that age. It was farcical. Slap, bang, dash, lots of talent, big grasp, thundering left hand power and no more idea of pianism than an organ grinder. If the young lady will unlearn all the bad mannerisms and the faulty technic she possesses, and remember there is something more to piano playing than a blood curdling crash, she may yet become an artist.

Opera seats have been obtainable for the asking; anyone, from a barber's apprentice to a bill poster's assistant, could be seen strolling about the foyer of the Auditorium even on "star" nights. "Paper" was noticeable especially in the highest priced part of the house when Calvé, Jean de Reszké and Lassalle sang in Carmen on Thursday last, which was by all odds the best attended performance of the season, with the exception of the Faust matinee last Saturday.

An unknown singing teacher told me she had attended the opera every night, and entirely without cost. Apparently it had not been of benefit, as she asked me if *Micaela* (Carmen) was *soprano or contralto*.

\*\*\*

To the earnest musician the book just completed by A. I. Goodrich, the eminent harmonist, will be most acceptable. A Theory of Interpretation is an important work and a splendid addition to musical literature, and of great advantage to the musical student. Those who have seen portions of the book say that it is one of the best of the Goodrich series. The author expects to devote a month or two revising the MS. before offering it to the public.

William Armstrong gave his lecture on unpublished interviews with operatic artists on Tuesday last. He had the assistance of the Chicago soprano, Marie Engle, who

contributed three numbers. The entertainment was under one hour's duration, as the lecture was divided into two parts—one given Tuesday, the second Thursday. Mrs. Hess-Burr accompanied Miss Engle. Talking of Miss Engle reminds me that her impressions differ from those of many other operatic artists, as she told me that in her opinion the English audiences were the most enthusiastic and the American the most appreciating and certainly more discriminating in their applause.

\*\*\*

Mr. David Bispham is the big attraction of the Seeboeck concert, Tuesday next. He will introduce four new songs of Brahms—at least they are new to Chicago—and also sing German songs by Hans Sommer, G. Henschel and Christian Sinding, and English songs of Maude Valerie White and Liza Lehmann.

\*\*\*

Mrs. Regina Watson gave the fifth class reunion of the season, Wednesday afternoon. The following program was interpreted:

Three Songs Without Words.....	Mendelssohn
Miss Edna Summy.	
Danse Andalouse.....	Lack
Danse Caprice.....	P. Scharwenka
Mrs. Rimington.	
Barcarolle.....	Jensen
Polonaise.....	
Mrs. Frederick Schmitt.	
Bagatelle.....	Liadoff
Gavot.....	Gruenfeld
Miss Ethel Wrenn.	
Rondo, A minor.....	Mozart
Mrs. Pinckney.	
Andantino.....	Sjögren
Nocturne, F minor.....	Chopin
Miss Kathleen Scudder.	
Italian concerto.....	Bach
Miss Wilhelmine Coolbaugh.	
Vivace.....	Schumann
Novellette.....	
Miss Edith Baxter.	
Serenade.....	Stojowski
Waltz, E flat.....	Chopin
Miss Beatrice Byers.	
La Source.....	Leschetizsky
Miss Louise Troost.	
Prelude and fugue.....	Bach
Faschingschwank.....	Schumann
Miss Ella Scheib.	
Scherzo, B flat minor.....	Chopin
Miss Veronica Murphy.	

Miss Edna Summy, who opened the program, shows uncommonly good talent and most careful study; her playing was markedly clean and concise. Miss Coolbaugh is another very talented pianist, while Miss Ella Scheib's playing was of the kind which induces one to expect a great deal of future success.

Mrs. Regina Watson's school has so long been known for extreme excellence and for the number of gifted students and finished musicians that it is quite naturally expected only the best will be heard there. A prominent Chicago musician said that he had known many music schools and colleges, but never in any one of these had he heard such careful and scholarly playing as at Mrs. Watson's.

Miss Caroline Crane gives her fifth recital at Kimball Hall March 15. She has lately returned from Europe, where she studied two years with Vannini and one year with Henschel.

Constance Locke-Valisi has placed her business under the management of Kirby Chamberlain Pardee. Mrs. Locke-Valisi is a very gifted accompanist and pianist, and one who is likely to achieve big success.

Mr. Hattstaedt has outlined a series of four afternoon recitals by advanced students of the American Conservatory. These will be strictly high-class entertainments, the performers being singers and pianists of ability and unusual talent. The first one will be given by Miss Mabel Goodwin, soprano, and Miss Jessie Hoagland, pianist, and will take place in the Kimball Rehearsal Hall Monday afternoon, March 22.

Miss Goodwin has perfected her studies under Karleton Hackett, of the conservatory, and has done considerable concert work. Miss Hoagland is a pupil of Mrs. Gertrude Murdough and a young pianist of unusual talent and promise.

Mr. and Mrs. Bicknell Young will give the last one of their series of recitals for the season in Handel Hall Thurs-

day evening, March 25, at 8:15. Mr. Theodore Spiering, violinist, will be the assisting artist. The pupils of Mr. and Mrs. Bicknell Young will give a concert in Kimball Hall on Monday evening, March 22, at 8 o'clock. Those who will take part are Misses Laura Combs, Florence Loomis and Minetta Taylor, sopranos; Misses Anna A. Jones and Henrietta Taylor, contraltos; Mr. Alfred D. Shaw, tenor, and Mr. W. C. Boorn and Mr. Chauncey A. Moore, baritones.

Miss Adele Aus der Ohe will give a piano recital before the Amateur Musical Club, to which the public will be admitted, in Steinway Hall, Monday, March 15, at 2:30 o'clock.

Among other numbers Miss Aus der Ohe will play:

Sonata, C major, op. 53.....	Beethoven
The Sacred Three Springs near Trafoi.....	Franz Kullak
Prelude and Fugue, op. 158.....	Arthur Foote
Two Songs Without Words—	
No. 1, F major; No. 2, Spinning Song.....	Mendelssohn
Andante and Polonaise.....	Chopin
Barcarolle, F minor.....	Rubinstein
Etude.....	Adele Aus der Ohe
Rhapsodie Hongroise No. 15.....	Liszt

Miss Clara Murray, the harpist, had a most successful concert on Wednesday at the Chicago Beach Hotel. The following program was given:

Harp, violin and organ.....	Hasselmann
Misses Mamie and Eunice Smith and Mr. D'Almaine.	
Harp, Der Frieschütz.....	Godefroid
Miss Elizabeth Junk.	
Song, Angela's Serenade.....	Braga
Miss Antoinette McGuire.	
Harp, Misses Enona Smith and Sadie Finley.	
Violin obligato, Mr. D'Almaine.	
Harp, Mazurka.....	Schuecker
Miss Stella Austrian.	
Harp sextet (Lucia).....	Arr. Cheshire
Alice Genevieve Smith.	
Violin, Faust Fantasia.....	Sarasate
Mr. D'Almaine.	
Mandolins and harp, Calme du Soir.....	Acton
Misses Smith and Mr. Conde.	
Harp, Dance des Fées.....	Alvares
Mr. Walfrid Singer.	
Song, Ave Maria.....	Mascagni
Miss Antoinette McGuire.	
Harp, Mrs. Hunter and Miss Atwood.	
Violin, Mr. D'Almaine.	
Harp, Grand duo.....	John Thomas
Misses Thurston and Weber.	

The Chicago Piano College will give a concert (the twentieth of the season) in Summy's Recital Hall next Thursday evening.

The Chicago Musical College gave a matinee musicale in Handel Hall to-day. The following program was given with excellent results:

Trio, op. 1, No. 3 (piano, violin and violoncello).....	Beethoven
Gussie La Kamp, Catharine Hall and Marie E. Hall.	
Vocal, Spirito Gentil (Favorita).....	Donizetti
Frank Rushworth.	
Piano, Nocturne, op. 32, No. 1.....	Chopin
Polonaise, op. 63.....	
Xenia Ergensinger.	
Kreutzer Sonata, violin and piano (first movement).....	Beethoven
Elizabeth G. Saviers and Winifred Townsend.	
Vocal, Heart's Delight.....	Gilchrist
Frank Rushworth.	
Trio, op. 16 (piano, violin and violoncello).....	Jadassohn
Jessie Troxell, Catharine Hall and Marie E. Hall.	

The Misses Hall are among our most promising young musicians, and both talented in the highest degree; their performance was really remarkable for the fine order of musical intelligence, technic and temperament displayed. Catharine Hall, especially, is a violinist whose career will be interesting to watch. Frank Rushworth, a tenor of whom the college is proud, was also well received. As is usual with the Musical College, everything was carried out with the greatest satisfaction to all concerned, and to the evident pleasure of a large audience. FLORENCE FRENCH.

Rubinstein Club Musicales.—The musicale announced for Thursday evening, March 18, has been unavoidably postponed one night, and will be given on Friday evening, March 19, at the Tuxedo, corner of Fifty-ninth street and Madison avenue, at 8 o'clock. At the conclusion of the musical program the members of the club and their specially invited friends will remain for an informal reception and dance.

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BROOKLYN OFFICE THE MUSICAL COURIER,  
539 Fulton Street, March 15, 1897.

**A**FTER the last piano recital given by Mme. Teresa Carreño the Brooklyn Institute board decided to abandon the other three which had been announced, because, as I understand, Rosenthal cannot appear, Joseffy and MacDowell will not, and the Bohemian Quartet Club is not coming. Yet we have not heard Sieveking, Verlet, Gregorowitsch, Leo Stern, Bispham, besides the numerous other lights. I often wonder whether music will ever assume its right proportion in America, and as long as the artist is the only point of interest I do not believe it ever will. If a series of masterpieces were announced to be presented by musicians capable of presenting them as they should be, and the names of the musicians were not stated, unless it be true that the walls have ears, I wonder how many other ears would hear them. Can't an American take a man on trust? Why not? Is it because he does not trust his own judgment in the matter? This supercriticism is more detrimental to art and the cause of music than anything else. It has its origin in and is an excrement of hero worship. There is a lack of the true condition all around. Peccadilloes are overlooked and hushed up in great artists (and correctly so; nobody is flawless), but in the aspirant who works assiduously, and who has accomplished enough to be encouraging to himself and to others struggling along the same road, they are enlarged upon; he is derided. Mrs. A tells Mrs. B that it was "so tiresome, don't you know," and music has received another wet blanket.

Mme. Carreño played magnificently. As she is a woman of very individual tastes her interpretations are certainly her own. She can scarcely be said to give a traditional presentation of either Beethoven or Chopin, or else we have never heard traditional presentations before, for she gives them differently, and she gives you something to think about. In the brilliancy of Liszt Madame Carreño revels, and with her does her audience. I have never heard any artist with such a trill as that which she displays in the Campanella.

Useless to tell that demands for encores were numerous and violent, and that she was gracious. When Madame Carreño went from the dressing room to her carriage she found her dismissed audience in its entirety waiting to show her still more appreciation, and Montague street rang with applause and cries of "Brava! brava! Carreño!" This was indeed a flattering demonstration.

On Friday night Mr. Herman F. Dietmann's concert occurred. It was highly creditable in every particular; especially delightful were Mr. Dietmann's own numbers. I cannot say often enough that Mr. Dietmann is truly an artist. His work is sincere, and his voice is round, full and beautiful. In the Don Juan serenade of Tschaiowsky he eclipsed all his previous records and established a new record that will be hard to beat. He had fine assistance, too, in Mr. Henry Schmitt, Mr. Chas. Stuart Phillips and Miss Anna Jung, who sang especially well in the duet with Mr. Dietmann *Still wie die Nacht*. Mr. Rihm furnished the accompaniment in his accustomed satisfactory manner.

There was quite a delegation from Brooklyn at Madame Ashforth's recital on Tuesday night, and there is no doubt that the artistic work of Mrs. L. L. Goodell was the cause

of very much satisfaction, as Mrs. Goodell is one of Brooklyn's fair sopranos.

Mrs. Maria Sales-Whitaker has given up her position as organist of the Washington Avenue Baptist Church, which she has held for seventeen years. Mrs. Whitaker will be succeeded by Mr. Chester H. Beebe.

Dr. Hanchett's choir will undergo a change in the contralto and the tenor. Miss Warren, from Pittsburg, a sister of their valued soprano, Mrs. Eleanor Meredith-Mechling, and Mr. E. E. Giles, from the celebrated First Presbyterian (of New York) choir, will be the new members.

Mr. Henry G. Eskuche, organist and choirmaster of St. Mary's Church, Clason and Willoughby avenues, goes to St. Peter's on State street, and takes his boy choir with him. Those who know the attachment existing between Mr. Eskuche and his boys could not well imagine a separation.

I spent a couple of pleasant hours in the studio of a well-known teacher and musician this week. Dr. John M. Loretz entertained me with his own compositions, which from the stand of merit should be more widely known. The Songs Without Words which he played for me rightly entitled him to the compliment paid him by a Boston paper, in which he was termed the Stephen Heller of America, and whereas they are strongly colored with this composer as also with a dash of Mendelssohn, they are strong in original thoughts and the development is in keeping with the thought.

In arranging the season's work of the Oratorio Club Mr. Walter Henry Hall always plans to have one church concert, and this one occurred in Plymouth Church this week. Schubert's *Miriam's Song of Triumph* and Gilchrist's *The Rose* were given, with Miss Fannie B. Cartzdafner, soprano, and Miss Bella Tomlins, contralto. The choral work was clean, clear and enjoyable. Miss Cartzdafner, who is a young singer, seemed much more at ease in her solo, *Chaminade's Été*, than in the solos of *Miriam*. When she gains more self-confidence she will be a pleasing acquisition to the salon and concert singers.

Miss Tomlins is well known on the operatic stage and has a considerable amount of dramatic force and fire. She selected a classic in the severest sense of the term. She sang an aria, or more properly a recitative, from an old cantata of Haydn, which she sang to please the musicians, but she evidently pleased everyone. Miss Tomlins has located in Brooklyn, where she is giving vocal instruction at 91 Sixth avenue. She has a beautiful voice and an excellent delivery and method. Miss Angela Diller played the accompaniments and Mr. Robert A. Gayler presided at the magnificent organ, which will be remembered as the gift from the late Emma Abbott to Plymouth Church. On Saturday afternoon Mme. Berta Grosse-Thomason, assisted by Mrs. Laura Phelps-Crummey, violinist, gave a pupil's recital at Chandler's to a large audience, which seemed to be much impressed by the work shown by the pupils. The special feature of enjoyment was of course Mme. Thomason's number, given with Mrs. Phelps-Crummey.

In the second movement of the D minor Bach concerto for two violins the second violin was very skillfully handled by Marie Louise Pendleton, a pupil of the first violinist, Laura Phelps-Crummey. Throughout there was much to commend.

At the New York Avenue M. E. Church Mr. Abram Ray Tyler entertained a very large audience with a fine program. As Mr. Tyler is an exceptionally skilled organist, both in manipulation and registrations, and does not lose sight of what his audience desires in selections, the enjoyment was unquestionable.

A most interesting feature of the afternoon was Mr. Chas. Stuart Phillips' intelligent singing of *Sound an Alarm*, from Händel's *Judas Maccabeus*. In answer to an encore he gave with exquisite taste Nevins' *Oh, That We Two Were Maying!* Miss Agnes Florian also lent grace to the occasion by singing *He Was Despised* and Hawley's *Ah, 'Tis a Dream!*

Miss Mabel Mackenzie sang on Sunday in place of Mrs. E. C. Towne at the New York M. E. Church. A wiser selection could not have been made, as Miss Mackenzie has all the elements necessary to give pleasure to her hearers, and all that many of our young singers need is opportunity to place them side by side with any of the older ones.

A concert was given on Sunday night to a crowded house at the Montauk Theatre, under the direction of Mr. Carl Venth. Mr. Venth's name is a sufficient guarantee that the concert was good, and the fact that he had the assistance of the Venth Quintet, Mr. Hugo Froetschel, organist, Mr. and Mrs. J. F. Brennan, Mr. James McKenna and Mr. Herman Dietmann will strengthen the statement. Incidentally a lecture on Harmony was given by Rev. Luke A. Grace, C. M., of Niagara University. There was one point of harmony left untouched by this able, fascinating, poetic speaker, however, and that was the harmony existing between his audience and himself, wherein if there was the shadow of a dissonance it was soon dispelled by harmonic modulations into a magnificent resolution.

EMILIE FRANCES BAUER.

#### Dr. Henry G. Hanchett's Beethoven Lecture Recitals.

—This course of ten hours is drawing to a close, there remaining but two more, that on Form, on next Tuesday at 11 o'clock, in Chickering Hall, and Significance, March 30. The last one was devoted to Unity, with the sonata op. 31, number 8, in E flat, as illustration. This was analyzed in the clearest manner possible, the special features pointed out, and at each reading a particular sonata is examined with special reference to a definite subject. The purpose of the readings is to give an insight below the surface of the great works to be studied by investigating the composer's methods of handling his materials and imparting to them interest and value.

All persons interested in the serious pursuit of music may confidently look for something of interest and value in the readings, but the course is designed especially for students who have some acquaintance with the works of Beethoven, and should be taken in its entirety, since it is devoted as a whole to the working out of a single purpose. Each attendant is earnestly desired to bring his own copy of the announced sonata and to number in advance the measures of the entire work, for ready reference.

A local journal lately said of Dr. Hanchett:

He set himself a large task in his program, but he certainly made a success in performing it. He is an eminently refined and tasteful player, remarkable for delicacy, precision and command of the keyboard. He never abused the piano to get thrilling force, or flickered in tempo to favor the execution of difficulties, even his most rapid passages being given with clear and full articulation. Certain of his selections were faultless specimens of piano playing by a real artist.

**Listemann String Quartet.**—At a musical given on Sunday evening, February 28, at the residence of Dr. Anderson, 118 East Eighty-sixth street, the program was furnished by the accomplished Listemann Quartet, composed of Paul Listemann, first violin; Ludwig Harms, second violin; Walter Voigtlander, viola, and Franz Listemann, 'cello. The accompaniments were well played by Mrs. Harms.

The quartet did some musicianly and finished work, and was listened to with earnest attention by a large gathering of artistic people. Beethoven's quartet in F, a quartet of Dittersdorf in E flat, a Tschaiowsky andante and Borodin's scherzo on a Beethoven theme were the ensemble numbers, all played with absolute precision, intelligent feeling and delicate polish. A novelty in solo work was Mr. Voigtlander's playing of the sextet from Lucia on his viola d'amour, and a delightful performance was heard in Kral's nocturne for violin and viola d'amour, played by Messrs. Paul Listemann and Voigtlander. Paul Listemann played with great spirit, dash and technical brilliancy Hubay's *Czardas Scenes* and Franz Listemann made his 'cello sing broadly in a fantasia, by Servais. The Listemanns provided a very interesting number in the duet transcription of Leonard's *Serenade*, made by their father. The entire program was well chosen and excellently given. A banquet followed the music and a delightful evening was enjoyed by many.



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GREGOROWITSCH.

## Music in Cincinnati.

CINCINNATI, March 15, 1897.

THE ninth symphony concert, under the direction of Mr. Van der Stucken in Music Hall, presented Miss Adele Aus der Ohe as the soloist and the following program:

Overture, Coriolanus.....Beethoven  
Symphony in F major (No. 3).....Brahms  
Concerto in A minor.....Schumann  
Miss Adele Aus der Ohe.

Overture, The Flying Dutchman.....Wagner  
This program had the recommendation of brevity, for it did not occupy more than an hour and a half. Mr. Van der Stucken is not averse to short programs, and he rather deserves praise for that. A very long program, no matter how well constructed and ably performed, is always tiresome. Linger over a banquet sometimes causes a surfeit. The program was homogeneously constructed—on the uniformly classic line, perhaps somewhat severely so—a trifle heavy and not relieved by something of a more buoyant mood. To the classicist it satisfied all demands. The Brahms symphony is a complex work. It has not only cold intellectualities, but profound intricacies, which appeal rather to the theoretical student than to the musical public.

The orchestra played with its usual precision, incisiveness and animated energy. Mr. Van der Stucken never allows his forces to drag, but, if the expression be allowed, he whips them up to time. There is a good deal of the ben marcato in his style of conducting; perhaps a little too much so. I have an idea that a great deal of this vigorous beating and constant attention to the mathematical precision of form and rhythm may detract from the higher and more poetic qualities so necessary to the interpretation of a musical work. The time has come for the symphony orchestra to show some unmistakable signs of poetic and finished training. The organizing and disciplining have been well done. The surface ought to be ready now for a higher polish. Mathematical precision, correct punctuations, clearly outlined rhythms, good crescendos and other technical requirements may be the sine qua non of orchestral playing, but all of them combined would not make up the refinement and poetry of music.

Mr. Van der Stucken knows how to draw out a magnificent fortissimo, but it suffers by way of contrast, for such a thing as piano or pianissimo is an unknown quantity in the orchestra. There is entirely too much mezzo forte, and thereby opportunities for contrast and shading are considerably impaired, to say the least. I know Mr. Van der Stucken's position is that he must maintain rhythmic clearness and well-defined form under all circumstances.

But why cannot these qualities be observed with a little more poetry? Delicacy does not always emasculate; on the contrary, it sometimes ennobles and refines. The beginning of the fourth movement of the Brahms symphony is marked piano e sotto voce, but the strength was a trifle less than mezzo forte. Less of the mezzo forte would have improved the crescendos and magnificent fortissimos in The Flying Dutchman overture. Dramatic intensity and well-knit texture were observed in the Coriolanus overture.

The symphony was given a strongly intellectual and well outlined reading, though lacking somewhat in finish. The support of the orchestra in the concerto was superb. Miss Adele Aus der Ohe gave it a reading thoroughly in accord with the spirit of Schumann. She was equal to its dramatic requirements, technical difficulties and poetic de-

mands. She is absolutely legitimate and musical in her playing. As an encore she played a little berceuse by Iljinsky, a young Russian composer.

When Mr. Theodore Thomas was here last he expressed himself well pleased with the tone quality, balance and general improvement of the May festival chorus, now under the training and direction of Prof. E. W. Glover. In fact, he went so far as to say that the chorus hadn't for years been in as good condition as now. The work for the opening night of the festival has not as yet been decided upon. The closing concert will in all probability be a Wagner night. The chorus numbers at present 375 members, distributed as follows: 125 sopranos, 123 altos, 85 basses and 44 tenors—a larger number than usual for an off year. The present works under rehearsal are Beethoven's Missa Solemnis in D and Paradise and Peri, by Schumann. The mass was given in the festival of 1880, but on account of its immense difficulties has only been given three times in this country. The Paradise and Peri has never been given before at the festivals. The next work to be taken up is Grieg's Scenes from Olav Trygverson, a work little known, as it has only been given once in this country, but is very effective, particularly for the chorus.

At the third faculty concert of the College of Music this week in the Odeon the following program was offered:

Sonata, No. 5, op. 24, for piano and violin.....Beethoven  
Mr. Ernest Hale and Mr. George Dasch.

Aria, Hear Ye, Israel (from Elijah).....Mendelssohn  
Mrs. Mamie Hissem-De Moss.

Piano soli—  
Minuetto, op. 18.....Sgambati  
Nocturne, op. 55, No. 1.....Chopin  
Etude in G flat.....Chopin

Mr. Ernest Hale.

Songs—  
Since First I Met Thee.....Rubinstein  
Love Me.....Chopin  
Mrs. Mamie Hissem-De Moss.

Concertstück, op. 79, for two pianos.....Weber  
Mr. Ernest Hale, first piano.

The playing of Mr. Ernest Hale shows that he is developing both from a technical and musical standpoint. The concertstück by Weber, with second piano accompaniment, played by Mr. Albino Gorno, was altogether a brilliant and well-balanced performance. He also played a minuetto by Sgambati, the nocturne, op. 55, and etude in G flat by Chopin, with musical character. There was little of the oratorio style and spirit in the singing of Hear Ye, Israel, from Elijah, by Mrs. Mamie Hissem-De Moss. To much better advantage, with good expression and musical quality, did she sing Rubinstein's Since First I Met Thee, and Love Me, by Chopin. The opening number was characterized by a fair ensemble.

Prof. A. J. Gantvoort, of the College of Music, has returned from his Eastern trip. In New York city he visited Mr. Frank Damrosch's popular classes at Cooper Union Institute; in Philadelphia, Professor Zabanaki's class. In Harrisburg he delivered an address on Music and Literature before the joint session of the State Convention of County and City School Superintendents. He has resumed his teaching of the popular music class with new and positive ideas. Mr. Gantvoort understands the secret of making a very dry subject exceedingly interesting. He can teach without being pedagogical.

A testimonial concert was given last week to Mr. G. Mor-

gan Stricklett, tenor, of the Conservatory of Music. The following excellent program was given:

Aria, Be Thou Faithful Unto Death, St. Paul.....Mendelssohn  
Mr. G. Morgan Stricklett.

Song, Impatience.....Schubert  
Miss Ida Pierpont.

Rakoczy March, for two pianos.....Liszt  
Mr. Theodor Bohlmann and Mr. Frederic Shailer Evans.

Songs—  
With a Violet.....Grieg  
I Love Thee.....Schubert  
Who is Sylvia?.....Schubert  
To the Sunshine.....Schumann  
Why Should I Wander?.....Schumann

Mr. G. Morgan Stricklett.

Song, A Summer Night.....Goring Thomas  
Miss Ida Pierpont.

Suite, op. 15, for two pianos.....Arensky  
Romance, valse, polonaise.

Mr. Frederic Evans and Mr. Theodor Bohlmann.

Songs—  
Calm as the Night.....Böhm  
My Love's an Arbutus.....Stanford  
At Twilight.....Nevin  
Magic Song.....Meyer-Helmund

Mr. G. Morgan Stricklett.

Mr. Stricklett was in good voice, and Miss Pierpont was heard to advantage. Mr. Stricklett left for Meadville, Pa., where he filled a concert engagement during the early part of the present week, and goes thence to New York to accept a church position and embark on recital work in Gotham. He received all his instruction in Cincinnati under the tutelage of Miss Baur.

There are all sorts of rumors rife in regard to resignations of members of the faculty at the College of Music.

It is now settled that the Metropolitan Opera Company will come to Cincinnati during the week beginning March 29. A guarantee fund has been raised by Manager Grau, the singers themselves subscribing liberally. The total fund is \$31,000, divided as follows:

Robert Dunlap, president Abbey, Schoeffel & Grau, Limited, \$5,000; Jean de Reszké, \$4,000; Edouard de Reszké, \$2,000; Milward Adams, \$2,500; Fred. Rullman, \$2,500; Tyson & Co., \$2,500; Edward Lauterbach, vice-president Abbey, Schoeffel & Grau, Limited, \$2,500; John B. Schoeffel, \$2,500; Calvé, \$3,000; Mr. Lassalle, \$2,000; Mr. Grau himself, \$2,500. It is considered sufficient to bridge over the St. Louis, Cincinnati and Boston engagements.

Mr. Van der Stucken has been a strict disciplinarian, and has caused considerable dissatisfaction thereby. This of course was to be expected. His manner, too, was offensive to some. In the matter of Miss Tecla Vigna a truce was declared, and she will remain at the college until the close of the present academic year. Then she departs to organize a school of her own in this city. Rumor also puts it that Albino Gorno, W. S. Sterling, A. J. Gantvoort, Armin W. Doerner, Luis Mattiali, José Marien, Richard Schlieven and H. Finck will resign. The dean of the faculty seems determined to have about him men of his own liking and spirit.

J. A. HOMAN.

**Apollo Sixteen at the Union League.**—A most delightful "smoker" was given at the Union League Club last Tuesday evening, March 9, by the Apollo Sixteen, and the Kneisel Quartet. Mr. Heinrich Meyn, Mr. Gwilym Miles, Mr. John M. Fulton and Mr. Townsend Fellows were heard in solos. Mr. W. R. Chapman conducted, as usual.

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WITH scarcely more than breathing space, the world has turned from the Italian opera season just closed to the German opera just begun, and the audiences so far have been very gay and brilliant. Very many of the box holders have retained their boxes, though many of the habitués are in the South at present, and few—a very few—remember that Lent is here.

On the first night Mrs. Henry Clews was one of the handsomest matrons there, and she and Miss Clews, who is especially pretty, gave their undivided attention to the music. Mrs. Starr Miller, with flying hair and rose garlands, as usual, made a startling figure in the picture. Mrs. Ogden Mills, none the less subdued by her black gown, which was lightened by some superb diamonds, had as her guest Miss Evelyn Burden.

Mrs. George de Forest, in white satin with full accompaniment of jewels, was a guest of Mrs. Robert Goelet, as was also Mrs. Stanford White. This bright and jolly pair of women held court as usual throughout the evening. Mrs. Henry Sloane, radiant and smiling as ever, had few rivals in costume or jewels, and together with Mrs. Lloyd Bryce made a point of interest for many of the customary visiting committee floating from box to box.

Their neighbors in the next box to the right were Mr. and Mrs. C. B. Alexander. The latter was attired in green velvet with rows of pearls, that drew many furtive feminine eyes. As guest in this box was Lady Cunard, who as Miss Maude Alice Burke was a sister (California) of Mrs. Alexander, the latter a Miss Crocker, of San Francisco. Lady Cunard, if she has a taste or mind for contrasts, must have discovered the potency of a title, and that the democratic Americans sometimes outdo their British cousins in dearly loving a lord—or a lady. A title at times must be very satisfying.

In other boxes were Miss de Forest, Miss Breese, Madame Nordica-Domé, with her sister, Mrs. William Baldwin, of Boston, and Mrs. Sarah Cowell-LeMoyne. Other familiar faces were Mr. Perry Belmont, Mr. Alphonse de Navarro, Mr. Clarence Andrews, Mr. Stanford White, Mr. Arthur Howard Pickering, of Boston, Mr. T. C. Mathews, Mr. Jack Stow, and the regular medical guard in the persons of Dr. Bosworth and Dr. Holbrook Curtis. One surprising feature of the evening was the sure and not at all slow emptying of some of the boxes before and even during the last act on the opening night. There were many black and yawning spaces, which are even now hard to explain. There have been many later performances, with less beautiful music than the wonderful picture music of the Walküre, and it is almost incomprehensible how anyone with a pretense of interest or love for music could be content with the broken fragments of an opera with such a last act. Even the orchestra stalls were emptied rapidly during the last five minutes of the performance, and there was a steady tramp, tramp and rustle through the aisles. Perhaps this was made by suburban Wagner societies.

There is to a certain extent a surprising catholicity of taste shown in the musical entertainments of the world that is bound to be amused. Escaping from the sometimes weighty demand of an opera season, the leap is made with perfect freedom to a vaudeville performance taken from the music halls and transported to the confines of some delicate Louis Seize ballroom or music room. Then the mind is not caught by lectures on music by musicians, song recitals and many other forms that appeal to a legitimate musical taste.

The Midwinter Club, which is one of the foremost promoters of the original in the field of entertainments, following its first concert by such well known artists as Mrs. Vanderveer Green, Miss Leontine Gaertner, Mr. Leland

H. Langley and Mons. Joseph Pizarello, presenting a *soi-disant* Menuis Plaisirs, the program of which follows:

Overture.....Orchestra  
Musical Comedy.....Palke & Semon  
Electric Fire Dance.....Mlle. Rialta  
Comedy Sketch from the French, by Templeton Luce.  
MY WIFE'S PORTRAIT.  
Mr. Edward Browne.....Mr. Albert C. Deltwyn  
Mr. George Topperton.....Mr. George H. Leonard  
and  
Mrs. Edward Browne.....Miss Anna Stannard  
Scene—Topperton's Studio.  
Lew Dockstader, the Minstrel.

Songs.....Miss Dollie Theobald  
The executive committee of the occasion consisted of Mr. W. D. Dutton and Mr. Hamilton H. Tompkins. The reception committee included Mrs. J. C. Westervelt, Mrs. William Shepherd, Mrs. John Jay White, Jr., and Mrs. Frederic Sheldon.

Instead of the conventional rows of chairs, the seats were arranged in groups interspersed with small tables. The audience, consisting of members of the club with fifty invited guests in addition, included Mr. and Mrs. August Hecksher, Mr. and Mrs. Charles Ingersoll, Mr. and Mrs. Robert Endicott, Mrs. Grenville Winthrop, Mrs. Roswell D. Hitchcock, Mr. and Mrs. Benjamin S. Church, Mrs. Church, Mrs. Hugo Fritsch, Mr. and Mrs. Henry Burden, Mr. and Mrs. James Hude Beekman, Mr. and Mrs. Duncan Harris, General and Mrs. Henry L. Burnett, Mr. and Mrs. S. M. Roosevelt, Mrs. Lewis Livingston Delafield, Mr. and Mrs. C. S. Van Rensselaer, Mr. and Mrs. Henry Barclay, Miss Barclay, Mr. and Mrs. Henry Davis, Mr. and Mrs. Robert McKim, Miss Constance Schieffelin, Miss Daisy Pierson, Miss Bacon, Miss Augusta Davies, Miss Ogden, Miss Julia Wells, Miss Van Duser, Miss Ruth Lawrence, Mr. Henry Bibby, Mr. Percy Bramwell, Mr. Roger Foster, Mr. J. Montgomery Strong, Mr. Leland Langley, Mr. William M. Purdy, Mr. Samuel Skidmore, Mr. Gordon Paddock, Mr. William Harold Brown and Colonel Corbin, U. S. A.

Wednesday seems to be a day of general choice for many receptions and entertainments of more or less musical character. On the morning of the 10th Miss Emily Burbank and Miss Florence Mosher began a course of lectures on the national characteristics as expressed in music. Miss Burbank has studied this subject in the different countries of which she speaks. The musical illustrations for the piano are arranged and given by Miss Florence Mosher, a pupil of Leschetizky, a pianist of rare charms and talent of the highest order. The subject of the first lecture was Russia, and the music program was as follows:

Strassenlied, Kamarinskaja.....National Melodies  
Chanson Naive.....B. Wrangell  
Prelude.....Rachmaninoff  
Capriccioso, Reverie du Soir.....Tchaikowsky  
Petite Valse.....A. Henselt  
Serenade.....Borodin  
Valse Caprice.....A. Rubinstein

Among those present were Mrs. Ben Ali Haggin, Mrs. Charles Worthington, Mrs. Van Buren, Mrs. Henry Villard, Mrs. George C. Riggs, Mrs. Coffin, Mrs. Cromwell Childs, Mrs. William F. Morse, Rev. Percy Grant, Mr. Clyde



**JAN VAN OORDT,**  
The Netherland Violinist.

FIRST APPEARANCE IN AMERICA.

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Fitch and Mr. Arthur Howard Pickering. The second morning, March 17, the subject of the lecture will be Poland.

On the afternoon of March 10 Miss Stella King gave an afternoon of recitation and music at the home of Mrs. Charles Edgar Harrington, No. 135 West Ninety-fifth street. The assisting artists were Miss Faith Morse, soprano, and Mr. Hobart Smock, tenor. Easter lilies, jonquils, roses and ferns made most effective decorations throughout. The reception and drawing rooms, were filled with a fashionable audience, including Dr. and Mrs. Egbert Guernsey, Miss Guernsey, Mrs. Howard Carroll, Mrs. A. Harper Lynde, Mrs. John H. Starin, Mrs. Ella Wheeler Wilcox, Mrs. Charles Edgar Bogert, Mrs. Frederick Smedley, Mrs. Lorraine Sands, Mrs. Walter Clark, Mrs. Horace Percival Clark, Mrs. Daniel Goldschmidt, Mrs. Samuel Maxwell, Mrs. John De Witt Warner, General Postley, Mrs. William Beard Smith, Mrs. Dodge, the Misses Mason, Mrs. William A. Ewing, Mrs. Arthur Eliot Fish, Mrs. Louis E. Cooke, Mrs. Tyson N. Gooch, Mrs. Tift, Miss Ann Leedom Livingston, Mrs. Fred. J. Grant, Miss Mary Shaw and Dr. and Mrs. J. Minot Savage.

The charity musical and tea given by the Ladies' Auxiliary of the Homœopathic Hospital, of Harlem, on Wednesday last proved to be one of the most successful charity functions of the season. The response to the invitations was most generous and most gratifying. The reception committee consisted of Mrs. E. Horace Hamilton, president of the Auxiliary; Mrs. Edward Morse Cutler, Mrs. Thomas Nelson, Mrs. W. S. Miner, Miss Isabel Peele, Mrs. Allen G. Nye, Mrs. Charles B. Morris, Mrs. A. C. Nathan, Mrs. Mott D. Cannon, Mrs. Howard S. Robbins, Mrs. George McDowell, Mrs. E. P. Whitehouse, and Mrs. Thomas Simpson. The colors of the hospital, yellow and white, were used in the decorations of the tea tables, which were in charge of Mrs. Howard S. Robbins, who had the assistance of Mrs. Josephine Taylor, Mrs. Melville J. House, Miss May Compton, Miss Nelly Howes, Miss Blanche Kettle, Miss Irene Bonyng, Miss Eliza Brown, Miss Dow and Miss Edith Gambrill. A delightful program was given by the following artists, who most kindly volunteered their services in aid of this charity: Miss Hebbard, soprano; Miss Emma Grant Smith, soprano; Miss Margaret Webb, soprano; Miss Jennie Flower Cross, contralto; Mr. William Hooper, baritone; Mr. B. S. Hall, tenor; Miss Laura Zeebe, mandolin player; Miss Fanny Casey, accompanist; Miss Marie Louise Todd, Mrs. Josephine Taylor and Dr. J. Ware Remer, pianists. A handsome sum of money was turned in as the proceeds of this musical toward the building fund for the new hospital. Among those present were Dr. Byron G. Clarke, president of the Homœopathic Hospital; Mrs. Clarke, Mrs. Donald McLean, Mrs. Le Roy, Sunderland Smith, Mrs. Casper J. W. Dean, Mrs. Henry T. Pierce, Mrs. Jacob Hess, Mrs. David Welch, Mrs. Charles J. Stell, Mrs. Everett Smith, Mr. E. Horan Hamilton, Mrs. Ferdinand Pinney Earle, Mrs. S. E. Bourne, Mrs. B. S. Gambrill, Mrs. J. T. Van Sickle, Mrs. De Volney Everett, Miss Bigley, Mrs. Benjamin F. Foote, Mrs. M. P. Marks, Mrs. Washington Windsor, Mrs. John Day, Mrs. J. H. Waterhouse, Miss Beekman, Miss Annie Wilson, Miss Flora Adams and the Misses Neidlinger.

The March reception of the Wednesday Club was held at the residence of Mrs. Edward Fridenberg, No. 242 Lenox avenue, March 10, from 4 to 7. The following program was given:

Sonata, A major.....Scarlatti  
Scherzo, C minor.....Chopin  
Miss Amelia Heineberg.  
Because of Thee.....Tours  
Mrs. S. Luther, with cello obligato by Miss L. Littlehales.  
Original Poem.....  
Written and read by Mrs. Belle Gray Taylor.  
Spanische Tænze, 'cello.....Popper  
Miss Lillian Littlehales.  
Si j'étais Roi.....Henselt  
Gnommenreigen.....Liszt  
Miss Amelia Heineberg.  
Spring Song.....Van der Stucken  
Mrs. G. Luther.  
Serenade ('cello).....Squire  
Miss Lillian Littlehales.  
Accompanist, Madame Favill.

Among the large and fashionable audience were Mrs. Clinton Bowen Fiske, Mrs. Arthur M. Dyett, Mrs. Wm. Gerry Slade, Dr. Eloise B. Church, Mme. J. A. Cozzino, Baroness Van Shenk, Mrs. James W. Audenried, Mrs. Stuart Hurstman, Mrs. Percival Mortimer, Mrs. James G. Vanderbilt, Mrs. J. Victor Barker, Mrs. James Willis Teed, Miss M. Donavin, Miss Maud Severn, Miss Taler, Mrs. H. Grassé, Mrs. S. V. Govin, Mrs. Lawrence Marchmont, Mrs. James K. Burdon and Mrs. Archie Graves.

On Thursday evening, March 11, a musical was given at the Waldorf in aid of the Riverside Day Nursery, and under

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..... ACCOMPANIST

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INSTRUMENTALISTS.

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**ELENE MAIGILLE,**  
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VOCAL INSTRUCTION.

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the direction of Mr. Henry Taylor Staats. The artists who assisted were Miss Jennie O'Neil Potter, in monologues; Miss Mary Palmer Ivy, contralto; Miss May Brown, violinist; Signor Arturo Nutini, known as the blind Paderewski; Mr. Arthur C. Brown, baritone; Mr. W. N. Lowitz and Mr. Henry Taylor Staats, accompanist. The officers of the nursery are: Mrs. Robert S. MacArthur, president; Mrs. Alfred Whitman, vice-president; Mrs. Charles G. Dobbs, secretary; Mrs. Charles Buck, assistant secretary, and Mrs. C. M. Williams, treasurer.

Thursday morning at the Waldorf Mr. Walter Damrosch's explanatory lecture on Wagner's Tristan and Isolde was listened to by Mrs. William Douglas, Mrs. W. C. Whitney, Mrs. Trenor Park, Mrs. H. L. Roosevelt, Miss Callender, Miss De Forest, Mrs. Charles Inslee Pardee, Mrs. George C. Post, Mrs. M. C. D. Borden, Miss Holbrook Curtis, Miss Emma Thursby and Mrs. Spencer Trask.

Another most interesting lecture on the Nibelungen Lied and Wagner's operas was delivered by the Rev. Father J. F. X. O'Connor, S. J., at the Theatre of St. Francis Xavier's College, on West Sixteenth street, on the evening of March 10. The difficult task of illustrating these lectures devolved upon Miss Rachel Hoffman, the Belgian pianist, who played selections, in the main her own arrangements, from *Götterdämmerung*, *Walküre*, *Tristan and Isolde*, *Das Rheingold*, *Siegfried*, *Lohengrin*, &c.

The music provided for the ladies' day entertainment at the Knickerbocker Athletic Club on Friday, March 12, was given by Mrs. Josephine Jennings Percy, soprano; Miss Nellie S. Udelle, violinist; Mr. Philip Egner, violoncellist, and Mr. Frank J. Smith, accompanist. There were recitations also by Mrs. Monnie Marshall Smith.

Among the reception committee were Mr. Gardner Abbott, Dr. J. E. Allen, Mr. P. L. Arnold, Mr. P. T. Austin, Mr. H. R. Farjeon, Mr. J. M. Riggs, Mr. W. D. Bliss, Mr. Chandos Fulton, Mr. C. C. Hughes, Dr. C. T. Adams, Mr. E. J. Murphy, Mr. H. H. Janeway, Mr. L. A. Stewart and Mr. E. F. Bushnell. Among the guests were Mrs. C. E. Taylor, Mrs. J. J. McCaulis, Mrs. J. C. Faulkner, Mrs. N. B. Taft, Mrs. Cooper Rogers, Mrs. Charles C. Jackson, Miss Jackson, Mrs. Edwin A. Smith, Mrs. M. F. Moleno, Mrs. W. P. Eddy, Mrs. Abbé McKnight, Mrs. W. P. Reynolds, Mrs. August Hecksher, Mrs. Lindsley Burg, Mrs. Kitson, Miss Kitson, Mrs. D. C. Livingston, Miss Livingston, Mrs. George Matlage, Miss Matlage, Miss Daggett, Miss Maud Young, Miss Etienne and Miss Brugh.

The West End Woman's Republican Association, of New York city, gave on Friday afternoon last, at the Hotel Endicott, a musicale in honor of President McKinley. The officers of the association are: President, Mrs. Clarence Burns; recording secretary, Mrs. Cornelia Robinson; corresponding secretary, Mrs. May Banks Stacey; treasurer, Mrs. Charles O'Connor Irwin.

The music was under the direction of Miss Marguerite Anderson, and the following program was enjoyed:

The McKinley Waltzes.....	Marguerite Anderson
Dedicated to Mrs. William McKinley, wife of our President.	
Played for the first time before the Woman's West End Republican Association (whose colors Mrs. McKinley honors by wearing).	
West End Orchestra.	
Director, Miss Marguerite Anderson.	
Baritone solo—	
How Oft Despair Follows Good-bye.....	Marguerite Anderson
Mr. D. Wertheim.	
Musical recitation.....	Miss Charlotte Sulley
Mandolin solo, Ballade et Polonaise.....	Vieuxtemps
Mr. William Barth.	
Song, Happy Days.....	Streletzka
Mr. D. Wertheim.	
Miss Anderson, piano; Mr. E. Oppenheim, 'cello obligato.	
Flute solo, Divertimento.....	F. Kuhlman
Mr. Eugene Rose.	
'Cello solos—	
Traumerei.....	Schumann
Serenade, Badine.....	Gabriel-Marie
Mr. E. Oppenheim.	
Soprano solo, Thou Lov'dst Me Not.....	Marguerite Anderson
Miss Alma Kramer.	
Violin solo, Selected.....	Mr. A. C. Lewando
Accompanist, Miss Anderson.	

At the Waldorf on Friday afternoon an entertainment in aid of the Rest for Convalescents at White Plains, N. Y., was largely attended. The artists of the occasion were Mrs. Theodore J. Toedt, soprano; Mr. Daniel Griffith, baritone; Miss Elise Fellowes, violinist; Miss Laura Sanford and Mr. Orton Bradley, pianists, and Mrs. Waldo Richards in dialect recitals. The managers of the home are Miss Rachel Kennedy, first directress; Miss Parish, second directress; Mrs. Alexander McLean, treasurer; M. S. Howard Duffield, secretary, and Mrs. A. Brayton Ball, Mrs. Alexander Milne, Mrs. Granville Smith, Mrs. R. W. Townsend, Mrs. George Wetmore, Mrs. R. W. Stuart, Mrs. Robert L. Maitland, Mrs. Charles Francis Griffin, Mrs. John P. Duncan and others. The patronesses were Mrs. Cornelius R. Agnew, Mrs. Henry M. Alexander, Mrs. Francis Delafield, Mrs. Bryce Gray, Jr., Mrs. William F. Havemeyer, Mrs. Richard M. Hoe, Mrs. Robert Hoe, Mrs. S. B. Meigs, Mrs. Jordan L. Mott, Mrs. John P. Munn, Mrs. W. J. Schieffelin, Mrs. John T. Terry, Mrs. James Grant Wilson, Mrs. Francis Dana Winslow, Mrs. William Kingsland, Miss Schettler, Miss Stewart and Mrs. William Wallace Wotherpoon.

The following program was listened to by an audience filling the ballroom:

Ueber die Steppe Hin.....	L. Schytte
Mr. Orton Bradley.	
Es War ein Alter Koenig.....	Heitsch
Nachtlied.....	Grammann
Israfel.....	Oliver King
Mr. Daniel Griffith.	
Heman's Ma—An adaptation by Mrs. Waldo Richards from a story by Alice Brown.	
Don't Cease.....	William Barnes
The Two Boys.....	James Whitcomb Riley
Miss Roxana's Reflections.....	
Mrs. Waldo Richards.	
Légende.....	Wienawski
Spanish Dance.....	Sarasate
Miss Elise Fellowes.	
Hark! Hark! the Lark.....	Schubert
Deserted.....	MacDowell
The Blue-bell.....	
Mrs. Theodore J. Toedt.	
Hunting Song.....	Mendelssohn
Spanish Dance.....	Gottschalk
Miss Laura Sanford.	
Tradin' Joe.....	James Whitcomb Riley
Dorothy's Dilemma.....	
Irish Philosophy.....	
The Fifteenth Amendment Baby.....	Emily Selinger
Jest 'fore Christmas.....	Eugene Field
Seen' Things at Night.....	
Mrs. Waldo Richards.	

#### Notes.

Miss Feilding Roselle, dramatic contralto, has appeared in many musicales this winter, singing a short while ago at a musicale given by Mr. Frank Treat Southwick at the Hotel Majestic, and also at one given by Mrs. Harvey Dew, No. 252 West Fifty-fourth street. Miss Roselle sang last week in Washington at two receptions and two recitals, and on her return will sing in Philadelphia.

Mrs. Elizabeth Boyer sang last Friday before Mrs. John Lowery's Working Girls' Club.

Not long ago Mme. Evelina Hartz, soprano, gave a musical at her residence, No. 13 West Sixty-fourth street, in honor of Dr. Robert S. MacArthur, pastor of Calvary Baptist Church. Madame Hartz was assisted by her daughter, Miss Bell Hartz, pianist and accompanist; Mrs. J. W. Macy, contralto; Mr. E. F. Bushnell, baritone; Mr. Ellison Van Hoose, tenor (lately chosen to succeed Mr. Christian Fritsch at Temple Emanu-El), and Madame Hartz sang for the entertainment of the guests, among whom were Dr. R. S. MacArthur, Dr. Frederick Leviser, Dr. and Mrs. Herman Boldt, Mrs. William Cauldwell, Dr. Osgood Mason, Mrs. Benvimo, Mrs. Edmund Baylies, Mr. and Mrs. Walter Watson, Miss Howe, Miss Edna Moss and Miss Banks.

The N. E. C. Club, of New York and Brooklyn, held a reception on March 10 at Mrs. Alberti's, No. 56 West Fifth street, from 8 to 10 P. M.

On March 5 Dr. J. P. de Foulke and Dr. F. Gillette gave

a musicale at their home, No. 222 East Seventeenth street. Little Conchita Martinez gave several Spanish dances, appearing in national costume, and in company with her father and instructor. An interesting program of vocal music by Italian, German, French and English composers was given by Mr. James Merrill, Miss Gaylord, of Buffalo, and Drs. de Foulke and Gillette, assisted by Mr. Mali, 'cellist, and Miss Strauss, pianist. Among those present were Mrs. Pedro de Cordoba, Miss Mercedes de Cordoba, Mr. Baldasano, Dr. J. L. Hatch, Mr. F. W. Flint, Miss Flint, Miss Alice Morlan, Mr. and Mrs. F. Pontrichet, Mr. Benjamin Movill, Senor Antonio Martinez, Miss Martin, Mrs. de Foulke and Miss Merrill.

Three trio concerts, beginning on Friday, March 12, are to be given at the residence of Mrs. Gilbert Jones, No. 222 Madison avenue, by Miss Geraldine Morgan, violinist; Mr. Paul Morgan, violoncellist, and Mr. Ernest Schelling, pianist, assisted by Miss Sarah Walker and other prominent artists. The other concerts will be given on March 25 and March 31 at half past 4 o'clock.

Mme. Lilli Lehmann, assisted by Mr. Rheinhold L. Herman, will give a song recital in aid of the Summer Rest Society in the Waldorf ballroom on Thursday, March 18, at 3:30 o'clock. Subscriptions are received by Miss Eleanor Blodgett, Miss F. M. Rhett, Miss Louise Griswold and Mrs. T. L. Roosevelt.

**Clarence Eddy.**—Mr. Clarence Eddy, the organist, to whom this paper recently devoted large space to show the general unanimity of critical praise bestowed upon him in many cities, played in Rochester recently, and the papers of that city, the *Herald*, *Post-Express*, *Democrat* and *Chronicle*, and *Union and Advertiser*, are full of laudatory criticisms. Two days later Mr. Eddy played at Kokomo, Ind., where the *Dispatch*, the *Evening News* and the *Daily Tribune* were also unanimous in complimenting Mr. Eddy on his remarkable performances. Mr. Eddy's engagements, like the brook, run on apparently forever, and he is heard in organ concerts from one end of the continent to the other, as well as in Europe.

**Another Virgil Pupil.**—The following clipping is taken from the *Providence Journal*, of March 6. Mrs. Childs is a pupil of Mrs. A. K. Virgil:

A piano recital was given at Y. M. C. A. Hall last evening, by Mrs. Emma Winslow Childs, of this city. The object, according to the program, was to illustrate results of the right use of the Virgil practice clavier, and the following numbers were played:

Variations Brillantes, op. 12, Chopin; (a) Tone Pictures, op. 3, Nos. 6 and 4, Grieg; (b) Hunting Song, Mendelssohn; Menuetto Scherzando, op. 5, No. 3, Stavenhagen; study, op. 10, No. 3, Chopin; If I Were a Bird I Would Fly to Thee, Henselt; Capriccio, op. 5, No. 1, Stavenhagen.

Several recitals have been given here during the past two or three seasons under the auspices of the Virgil school. The players have been young pupils of the school, who have in every case exhibited a remarkable degree of technical proficiency, and, in some individual instances, an unusual amount of musical aptitude and ability to interpret intelligently as well. The value of the practice clavier as a means of developing a sure and even technic is now generally acknowledged. The results shown have led teachers to investigate the matter impartially, and, while the invention may not be considered by all as indispensable, substantial agreement is had as to its usefulness in training the fingers, and in the acquirement of that firmness, certainty and clearness of touch which are the basis of all good piano playing.

Mrs. Childs is well known here, and was a player of distinguished ability before she experimented with the clavier. It is to be presumed that she considers herself to have derived some benefit therefrom, or she would not consent to appear as an example. Certainly it must be allowed that her technic is surpassingly fluent and finished. The program was of a sort that called for delicacy and crispness of touch, and Mrs. Childs' playing left nothing to be desired in these particulars. The pieces were also of a high order of musical worth, and in their interpretation there was displayed much of keen musical taste and the mental discernment without which mere technical proficiency cannot avail to arrest admiration or even attention.

The audience who attended heard some good piano playing, and attested their interest by hearty and liberal applause.



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McKinley.

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**J. H. McKinley, Tenor.**

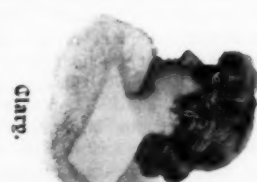
**Carl E. Dufft, Bass-Baritone.**

**Kathrin Wilke, Dramatic Soprano.**

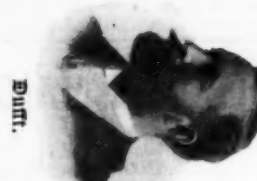
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Dufft.



Wilke.





NEW YORK, March 15, 1897.

## CLASSICAL MUSIC.

Mr. Dusenberry's daughter  
Plays Baytown's Moonlight Snorter.  
While the world sits all enraptured  
And the noodleheads are captured  
By the dignity and ease  
With which she ballywhacks the keys:  
And she wanders all the while  
Through andante cantabile,  
Vivace and allegro,  
Forte, pianissimo,  
Staccato, fugue, roudade,  
Scherzo, tempi, crescendo,  
Diminuendo, faro keno,  
Sostenuto, claro, maduro,  
Oscuro, Colorado, bureau,  
Con moto, con espressione,  
Con undrum, mezzo, adagio,  
Con durango, con stipatione,  
Con amore and con maguire—  
Gracious hevings! What's the wonder  
We are startled by such thunder?  
Foolish, silly maid, you oughter  
Lay aside that Moonlight Snorter—  
Let it climb the golden stair—  
Give us rather, Maiden Prayer,  
Swanny River, Hazel Dell,  
Or the Monastery Bell—  
Pull, fair idiot, down your vest—  
Give the Snorter king a rest.

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**MISS EMILY M. BURBANK** and Miss Florence Mosher, who are associated in the series of five lecture recitals on the music of various countries, began their course at the Waldorf last Wednesday before a very large and attentive audience. Miss Burbank, in a black morning gown, trimmed with white chiffon, talked most interestingly on Russia, and Miss Mosher, a Leschetizky pupil for four years, tastefully begowned in a tan-colored costume, with sable trimming, rendered a number of compositions by Russians, most of whose names ended with "offs" and "skys," closing with the Valse Caprice, by Rubinstein. Attention is called to the program of the next illustrated musical talk, to be found in our Home columns.

Miss Fannie M. Spencer's second free organ recital occurred last Tuesday evening, at the Fourth Presbyterian Church. Miss Spencer is one of the three women members of the Organists' Guild, a capable and well school organist, as her whole performance testified. It was a wet, disagreeable evening, the reeds of the organ suffered correspondingly, but the surprisingly large tone for so small an instrument was nevertheless in evidence. The three pieces by King Hall are graceful things, especially the Meditation; they were also on the Macfarlane program for last night, Tuesday, at All Souls. Widor's Second Symphony and Thiel's Chromatic Fantasia and Fugue were the principal numbers for the organ. Miss Marguerite Hall was the solo singer of the occasion, her first number, Bach's Prepare Thyself, Zion (from the Christmas Oratorio), was sung in intelligent style, and the second, Gounod's Oh, That We Two Were Maying.

Mr. Wm. R. Chapman has just returned from his second trip this winter to Maine in the interests of the Maine Festival. He expresses himself as greatly pleased with the work which is being done there by the local conductors. The enthusiasm is great all over the State, and the success of the festival in every way is assured. Plans are on foot now to insure the erection of a new building in which to hold this festival, as the City Hall is not large enough to accommodate the audience. Mr. Chapman is well pleased with the number of good voices which have been brought together in this festival. He visited Portland, Augusta, Bath, Bangor, Rockland, Farmington and other places not touched by his first trip, and was delighted with the work all are doing.

The Æolian recital on Saturday afternoon attracted a crowd of 300 people, part of whom were accommodated in

their cozy hall, and the others were entertained in the warerooms proper, Mr. V. Toledo and Mr. Proudfit manipulating the instruments. Mr. George Lehmann was the violin soloist. The program was:

Overture, Tannhäuser.....	Wagner
Rhapsodie Hongroise, No. 2.....	List
Introduction and Rondo Capriccioso.....	Saint-Saëns
Mr. Lehmann.	
Æolian grand accompaniment.	
Bal Costume, polonaise.....	Rubinstein
Andante, op. 122, No. 1.....	Merkel
Sonata Pathétique, grave-allegro.....	Beethoven
Berceuse, Jocelyn.....	Godard
L'Abeille.....	Schubert
Mr. Lehmann.	
Æolian grand accompaniment.	
Marche, Heroïque.....	Saint-Saëns

Young maidens galore, from all parts of the country, were flocking the hallways of Dr. Charles Gardner's school for young women, on Fifth avenue, as I stopped in at the noon hour to see the well-known instructor of vocal music, Mrs. Wadsworth-Vivian, who is also one of the staff of the New York Conservatory of Music. She spent some years in San Francisco, Cal., before coming to New York, although an Eastern woman by birth. She has been here now some four years, during which time she has made some very enviable musical connections, as may be inferred from the above, and this is due as much to her vigorous business abilities as to the beautiful voice and pleasing personality which is hers. The very successful performance, both musically and financially, of The Mikado at the Central Opera House on January 28 of this year, for the benefit of Company F, Eighth Regiment—conducted by Mr. Emil Levy—will be remembered, more especially since Mrs. Wadsworth-Vivian was the Yum-Yum and the especial star of the whole performance, in which some half a hundred people were engaged. She sang in concert in Troy recently, and received numerous flattering press notices of her work, which we shall shortly reproduce.

A Scharwenka pupil, brilliant solo pianist and pretty young girl in the bargain, is Mary Louise Ballard, whose time is now entirely occupied with playing accompaniments for Sara Layton Walker, Marguerite Hall, Anna Mooney-Burch, William Lavin, the well-known vocal teacher, Frederic Bristol and others. She has been here some two years and is a member of a very musical household on West Forty-first street, whose names Miss Mary Louise forbids me to mention; enough that there is a well-known organist, a soprano, two baritones and a tenor there, all professionals.

The well-known quartet of the First Presbyterian Church (Wm. C. Carl's) frequently goes to the Roseville, N. J., Presbyterian Church (organist and choirmaster, Henry H. Dunclee) for an evening service, as they have afternoon service in their own church. They made one of their periodical visits last Sunday evening, singing the two numbers which brought them the Rutgers' Presbyterian Church (Mr. F. W. Riesberg's) engagement for the coming year, inasmuch as they gave them in that church at an evening service. The members of the quartet are Miss Mary H. Mansfield, soprano; Mrs. Antonia H. Sawyer, alto; Mr. E. Ellsworth Giles, tenor; Mr. Luther Gail Allen, bass.

St. Mark's (A. M. E.) Lyceum program in the church on the 7th of this month (Miss Ella L. Scott, in charge) was given by Misses Carrie Wood, Cora Carl, Mary Horton, Mary Good, Marie Stolls, Mrs. Emma Lee, Mrs. Frank Taylor, Messrs. J. H. Henderson, F. W. Riesberg and Miss Emma B. Magnan, pianist and accompanist. Mr. Charles Younger, is the chairman of the music committee, and by his efforts succeeded in presenting a very interesting program. Younger is a hustler!

Mrs. Louise B. Kaltenborn, wife of Franz Kaltenborn, the well-known violinist, sends a friend 25 inches of that famous German delicacy, cervelatwurst, whereupon the grateful recipient writes: "Well, that was the 'wurst' present I ever received, and the 'first'—of course it will be followed by a 'thirst'! But seriously, we appreciated the delicate(essen) attention very highly. Did you ever hear of the mother who fed her infant sausage in order to wieners?"

A grand ballad concert occurred last night at Chickering Hall, the participants being Miss Marie Stori, soprano and violinist; Miss Alys Novello and Messrs. Charles Abercrombie, tenor; Alfred Barrington, bass; Mr. Harry Reynolds, Eugene Cooke and Charles Burnham. Mixed quartets, violin solos and vocal solos comprised the program. Mr. Abercrombie announces that he will form classes in vocal culture on Saturday mornings, commencing March 27 at 10 A. M., sopranos; 11 A. M., contraltos. These classes are highly recommended to young ladies who desire to acquire deep diaphragmatic breathing, correct placement of tone, distinct articulation, &c., and further ascertain in an

inexpensive manner if their voices are good enough to warrant an extended course of private study.

Applications to join these classes must be made to Mr. Abercrombie, 401 Carnegie Hall, Saturday mornings or Monday afternoons. Voices tried free.

A pleasant event was the West Side Day Nursery entertainment given at Mrs. George Kemp's Fifth avenue home last week, when Arthur Howard Pickering, of Boston, read A Midsummer Night's Dream. The incidental music of Mendelssohn was rendered by Mrs. Henry C. Valentine, Mrs. Charles B. Foote, Richard Hoffman, Gustav Dannreuther, Otto K. Schill, Hubert Arnold and Anton Hegner. The list of patronesses included Mrs. Louis C. Tiffany, Mrs. Frederick W. Vanderbilt, Mrs. Theodore A. Havemeyer and Mrs. J. Pierpont Morgan.

Miss Emma Thursby's studio hours are nearly filled, and it is interesting to note in mentioning her as a vocal instructor, her unique rôle as a concert singer, competing even simultaneously at the great centres in Europe with memorable opera seasons.

Triumphs that called out the populace were repeatedly hers—England, France, Germany, Spain, Austria, Scandinavia, Holland, Belgium, all giving her audiences limited only by the capacities of the auditoriums. Thus Miss Thursby's country was honored abroad by her artistic recognition. She is peculiarly privileged with the homage of composers, many of whom have written for her, accompanied her songs in public and attempted to win her to the operatic stage—as in Paris, by their united formal request and offers of operatic parts for her creation. The timbre of her voice, its sympathy and perfect use dominated orchestra and chorus.

This experience as a singer, the appreciation and friendship of the great vocal teachers of our time, combined with her constant studies of the scientific methods now prevailing in voice culture, make it a happy omen that such talent is to be at the service of artist and student.

As one prominent manager has said, Miss Thursby offers what no other artist can of tradition, method and personality. For all who love womanly charm unspoiled by fame, the fact that Miss Thursby delights in the studies that qualify the great teacher, is cause for congratulation.

The Rose Hawthorne Lathrop charity concert in Carnegie Lyceum last week, arranged by Miss Grace Tuttle, was a most happy and successful affair. The Euterpe Trio (Miss Bertha Bucklin, Miss Lilian Littlehales, Mrs. Blanche Faville, violin, 'cello, piano, respectively, contributed a large share of the program, and the charity, through Miss Tuttle's energetic and business like efforts, realized some \$200.

Miss Kate Percy Douglas was at home, as usual, last Friday afternoon, where, notwithstanding the threatening weather, a goodly concourse of well-known musical people assembled, among them Mrs. Mary Knight Wood, Miss Ella Marie Dreager, Mr. Whitney Coombs, Florence Buckingham Joyce, Mr. and Mrs. Edgar S. Werner, Dr. and Mrs. B. E. Martin, Mrs. E. M. Scott, Mrs. Stiles Gannett, Mr. J. Stanley Brown. Miss Douglas sang several songs by various modern composers, some of which will be heard at her American song recital on Saturday. Mrs. Joyce played her accompaniments in most sympathetic, musicianly fashion.

Mlle. Angele Gaudefroy, who played Wieniawski's concerto in D minor at the German Conservatory's Chickering Hall concert, is a pupil of Mr. J. Niedzielski, the prominent violinist and teacher. Mr. Niedzielski has other fine pupils who will soon be heard in public.

Mr. W. J. Henderson, the well-known critic and litterateur, is to give a lecture, entitled The Orchestra Explained, in Chickering Hall, April 1, with musical illustrations by the American Symphony Orchestra.

Miss Laura Danziger, the pianist, has played frequently at clubs and semi-private affairs this season, and always with excellent success. She was with Madame Tausig, in Berlin, for an extended period, where she obtained many of the special features which characterize her playing. The late William Steinway was specially interested in Miss Danziger, and had he lived would have furthered her interests in every way possible. Her studio has a beautiful Steinway grand in it, and many mementoes of her recent studies abroad.

Two enterprising young women are the Misses Mary E. and Dora B. Scott, the former a soprano and pianist, the latter a contralto. Coming here some years ago from Montreal, Canada, they studied some time with Maretzek, and have since then been busy singing at social functions, concerts and musicales of every description, and also in opera, having sung rôles in Erminie, Cavalleria, &c. Miss Dora Scott is solo alto of St. Charles Borromeo R. C. Church in Brooklyn, and some time ago traveled as soloist of the Symphony Club Concert Company, in which she was asso-

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ciated with many prominent artists. The young women come of a musical family, their mother having sung here years ago at a Philharmonic concert, and also was soprano in Saint Bartholomew's P. E. Church choir.

Here is a long felt want supplied—the High School of Opera, established by Messrs. Max Freeman and William Parry, acknowledged authorities, for thorough coaching and tuition in grand opera, opera comique, operetta, musical comedy, &c., under the business management of Mr. J. K. Pollock, of the Berkeley Lyceum.

Mrs. Hart Pattison, a pupil of Fräulein Wilhelmina Treveri Ertz, participated in a concert recently given in Chickering Hall, in which Miss Geraldine Morgan, Mr. Sam Franko and several grand opera artists also appeared. She is said to have scored the vocal success of the evening. Another Ertz pupil is Miss Katherine Trainor, who sang last week in a Harlem concert, of whom a local paper said: "Miss Katherine Trainor, who has a remarkably fine voice, charmed the audience with her selections as well as her handsome, stylish appearance."

Basil Berendey is the euphoniously alliterative name of a new man here, French by birth, German in his musical education, however (Berlin), and organist of the Italian Protestant church of Washington Square. He has lived in Bucharest, Hungary, and other European cities, and has had many years of experience in his specialty of piano instruction. His home studio at 240 East Eighty-ninth street is supplied with a Chickering concert grand piano. As he seems a man of enterprise he should prosper in this land.

Mr. Angelo de Prose's large and very varied experiences while for twelve years a resident of Chicago, Full-o'-noise (the key to this is the mispronunciation, "Illinoise"), would fill my entire department. That that city is chock full of miserable, petty intrigues, of men prominent in business circles who are as rotten mentally and morally as the town is financially, and that no square and independent man can live in peace under such conditions may be readily understood. Mr. de Prose thanks his lucky stars that he is no longer there, and we are the gainer by an able musician and wide-awake, witty man! By the way, he is a brother of the "A. de Prose," whose Andante, Variations, Intermezzi and Fugue, op. 22, dedicated to Carl Reinecke, for two pianos, is a well-known concert number. Mr. de Prose is at present engaged on a comic opera which promises much.

The fourth in the series of entertainments by the Musical Club of Jersey City, of which Mr. Louis R. Dressler is president and musical director, was given last Monday evening. Mr. and Mrs. W. T. Van Yox, tenor and soprano; Miss Lillian Littlehales, 'cellist; Mr. C. Judson Bushnell, baritone; Mrs. W. Hunter Brown, pianist, participated in a program that was highly entertaining and artistic. Mr. Dressler presided at the piano and played the accompaniments with his usual facility.

These musicales have been very successful this winter. Among the New York artists who have taken part have been Miss Zora G. Horlocker, Miss Kate Percy Douglas, Miss Eva Hawkes, Miss Lillian Guthrie, Mr. Herbert Witherspoon, Dr. Geo. C. Baillard, Mr. Ethan Allen Hunt, Miss Dora Valesca Becker, Mr. Gustav Becker, Mr. Hans Kronold, Sig. Carlos Curti and Mr. A. Hobart Smock.

At the next musicale, the fifth of the series, the quartet from the Old First Church, Miss Mary H. Mansfield, Mrs. Antonia H. Sawyer, Mr. E. E. Giles, and Mr. Luther G. Allen, and Miss Janet Allen, violinist, will give the program. This is the quartet which goes to Rutgers' Riverside Presbyterian Church, Boulevard and Seventy-third street, May 1.

Mr. Regnar Kiddé, whom I found in his cozy studio in the Mason & Hamlin Building, 136 Fifth avenue, has had a very busy season, and is now, in spite of the Lenten time, hard at work filling numerous engagements and teaching. His voice, a lyric baritone of fine quality, is winning for him many friends, as his press notices attest. Possessing a splendid method, a clear and finished diction, being a linguist, he is particularly fitted for an artistic career, and his devotion to the study of the very best in vocal literature enables him to select and choose for his pupils just such compositions that will suit, not only their voices, but their temperaments as well. Through his close observation and study of each pupil's individuality he has gained the most desirable results even where but a short period of study has been possible, and his method of training voices has won the approval of the musicians and teachers who for years have been authorities on this subject.

Some of Mr. Kiddé's press notices, selected at random, are given here:

A well selected program, well rendered.—*New York Tribune*, September 14, 1904.

\*\*\* Sang with remarkable art and diction.—*Armenia*, London, July 1, 1904.

The enthusiastic applause proved the appreciation of the critical audience, and we note with pleasure that there will soon be another opportunity to listen to this artist.—*S. I. Star*, September 1, 1904.

Mr. Kiddé appeared at the Castleton Hotel before a large and fashionable audience. The program, consisting of modern songs and operatic airs, was rendered in a highly artistic and thoroughly enjoyable manner.—*S. I. Advance*, September 1, 1904.

Very nearly 200 persons enjoyed an excellent program furnished by Mr. Eugene Clarke at his handsome

studio, on West Forty-second street, on Friday last. He was assisted by his pupils, Miss Marion Walker, Mme. Juliet Hyneman, Miss Edythe Kay, Miss Colli Smith, Miss Charlotte S. Tilden, also Mr. Carlos Curti, the eminent mandolinist, and Mr. John Francis Gilder, pianist.

Miss Marion Walker, soprano, won high honors by her reading of Schumann's Lotus Bloom and Massenet's Hérodiade, as did Mme. Juliet Hyneman, with Awake my Love, by Jonas, with violin obligato by Señor Carlos Curti, and Miss Edythe Kay, soprano, with Cowen's Song of Morning.

Miss Colli Smith, alto, sang most effectively The Moon Spinner, Meyer-Helmund, and Return With the May, of Van Lennep; and Miss Charlotte S. Tilden made one of the hits of the evening with a Lullaby, by Hanscom, with violin obligato by Señor Carlos Curti. A special charm of this bevy of Mr. Clarke's pupils lay in their distinct enunciation.

The rest of the program was made up of a couple of songs by Mr. Clarke; Le Carrousel and Tarantelle Fantastique (new), played by the composer, Mr. John Francis Gilder; and the valse caprice Predilecta and Souvenir de Haydn, both composed and played by Señor Carlos Curti, who is best known as the leader of the Mexican Typical Orchestra of a few years ago, and certainly the best mandolinist ever heard in this city.

#### CHOIR NOTES.

Mr. Frank Treat Southwick, organist, leaves St. Peter's, Brooklyn, for the West End Presbyterian Church, New York. St. Peter is said to be sorry.

Mr. Charles L. Harrington, of St. Andrew's M. E. Church, will, after the month of showers, manipulate the several keyboards of the organ at the Fifth Avenue Presbyterian Church, known as "Dr. John Hall's."

Mr. Arthur G. Potter goes to Holy Trinity Church, Harlem (known among the clergy as "Dr. Bridgman's") and among the musical brethren as "Walter Gale's"), where he will contribute his share as solo bass of the quartet.

Mr. Gilbert K. (what's that "K" for?) Harroun, tenor, goes to the Flatbush Reformed Church, Brooklyn, from his comfortable berth as solo tenor of the second quartet of Grace Church, New York.

Miss Walker, soprano, also meanders Brooklynward and likewise to the same religious institution, beginning with the month of flowers.

Miss Minnie Gaylord, soprano, once of Lincoln, Neb., then pupil of E. W. Schuch, Toronto, Canada, subsequently lured to Buffalo, N. Y., by American dollars (something like a thousand of them annually), and solo soprano at Lafayette Presbyterian Church, of that city, for two and a half years past, is the newly engaged soprano of Plymouth Church (Morse's), Brooklyn, N. Y.

Mr. E. Ellsworth Giles will have the felicity of singing tenor with the Fourth Congregational Quartet, (Dr. Hanchett's choir,) same town, from May 1, or, more properly, May 2, which is the first Sunday of that month.

The second service of the American Guild of Organists will be held the 26th of this month at St. George's Church, New York. Many Buffalo organists are members of this league.

This statement, from the Buffalo *Commercial* of March 6, needs qualifying, inasmuch as the second service has occurred and that two Buffalo organists only (Mr. William Kaffenberger and Mr. Seth C. Clark) are members. Read THE MUSICAL COURIER, musical editors, in order to know where you are at!

Mr. G. P. Benjamin, organist and director of Calvary M. E. Church, corner 129th street and Seventh avenue, New York, has been re-engaged for another year, having acceptably filled the position since September last, succeeding W. O. Brewster.

Owing to the death of Mrs. Yendik, the music committee of this church have been trying sopranos to fill the vacancy. Mrs. Louise Cowles-Weedon has been selected among sixty-two applicants who tried for the place, all of whom were heard on three evenings. A peculiar feature of their trial was the fact that neither the committee nor organist advertised the vacancy, and there remained still over thirty singers who had not been heard.

A Mr. Mulberry is said to be the new organist and choir-master of Trinity Church, Mount Vernon, N. Y.

The appointment of Mr. Walter J. Bausmann as director and organist at the historic St. John's Church, Yonkers, has met with strong approval among his friends and New York musicians generally. His work and musical programs at old St. Peter's had been more than satisfactory to all concerned, and attracted much attention. Not only is he a most tasteful accompanist and organist, but also an authority on ecclesiastical music and possesses the traditions of the English

school. His best work is in the department of vocal direction, in which he succeeds in getting successful results. Among his masters have been the late Sir Joseph Barnby (the great English composer), Robert Radake, ex-director of the Royal Opera, Berlin, and Sbriglia and Giraudet, of the National Conservatoire and Grand Opéra, Paris. His genial, unselfish personality makes him many friends. The people of St. John's Church can be congratulated in having the services of a delightful gentleman as well as an excellent musician, and they can expect a dignified, correct musical service the year round.

Miss Alma Reynolds is the new soprano of the Warburton Avenue Baptist Church, Yonkers, N. Y.

Miss Lilian Carlsmith, the well-known contralto, has been ill at home for two weeks past. She has been obliged to cancel several important dates, and in other ways her illness has been most inopportune. However, as she is a girl of grit this has in no way discouraged her; prepare to see the Carlsmith everywhere as of yore, more blooming, richer voiced than ever.

At Miss Kate Percy Douglas' American composers' song recital last Saturday afternoon the following composers assisted as accompanists; Carl, Hadley, Hawley, Smith, Salter, Riesberg.

Miss Charlotte Tilden, of Buffalo, who has been studying vocal music with Mr. Eugene Clark for four months past, returned to the Queen City of the Lakes this week.

Mr. J. F. Von der Heide's next studio musicale will occur end of this month, providing his sore finger is well by that time. A feature will be several ensemble numbers, sung by a sextet of women's voices. These affairs occur Saturday mornings.

Mr. Walter C. Gale's program for his second free organ recital last Monday evening was as follows:

Chromatic Fantasia and Fugue.....	L. Thiele
Pastorale in A major.....	Guilmant
The Omnipotence.....	Schubert (1797-1828)
Mrs. Adele Laeis Baldwin.	
Organ Sonata No. 2, in G minor.....	Gustav Markel (1827-1885)
Five wedding pieces.....	Th. Dubois
Entrée du Cortège.....	
Benediction Nuptiale.....	
Offertoire.....	
Invocation.....	
Laus Deo (Sortie).....	C. T. Howell
Contralto solo, By the Waters of Babylon.....	Mrs. Adele Laeis Baldwin.
Overture to Tannhäuser.....	R. Wagner (1813-1883)
(By special request.)	
(Arranged for the organ by S. P. Warren.)	

Mr. William C. Carl is just back from Providence, R. I., where he gave a most successful recital, the second this season on the same organ. Next week he plays in Newark, N. J.; also with organ and orchestra at the Musical Art Society concert, and at Miss Douglas' recital at Mendelssohn Glee Club Hall. He goes West in April.

La Fête des Fleurs is the title of a very brilliant and elegant salon waltz in E flat by Elsa Flemming (Ditson's). The composer comes of a musical family, as her father, Mr. Otto Flemming, is a well-known bass singer of this city. The opening waltz melody is a graceful triplet movement. There are various accelerandi and ritardandi, when a poco moderato section in D flat is reached. This is a syncopated thirty-two measure phrase, a half note effect, and to me the most original thing in the entire composition. Then follows recapitulation and coda, the whole eminently playable and suited to the average pianist.

I am glad the New York State music teachers' meeting at Binghamton promises so well; what with such artists as Bloodgood, Maconda, Rive-King, Bertha Bucklin, Maud Morgan, Lillian Littlehales, Bushnell, Witherspoon, Sherwood, Taft, Gale, Kaffenberger, Louis Blumenberg, Huntington Woodman and others, there should be no trouble in drawing large audiences; and this, after all, is the criterion of success. We have had too much mediocre talent, local things did not draw, and outside talent was not prominent enough to attract music lovers and professionals. Here, then, is the first step in the right direction.

F. W. RIESBERG.

**Sibyl Sanderson.**—Miss Sibyl Sanderson has been singing at the Imperial Theatre in St. Petersburg. Her success was immense. Her début was made in Romeo and Juliette, when the waltz song was encored, and she was recalled twenty times. Later she sang Manon, with the tenor Van Dyck, four times a week. After one of the representations the charming singer was called to the imperial box, where the Czar personally congratulated her in the most enthusiastic terms. She has just been singing with equal triumph as *Marguerite* (Gounod). A grand concert in her honor has been organized at the palace of the Grand Duke Vladimir. Success, recalls, enthusiasm everywhere. These new triumphs following so closely upon her Milan successes make a fine season thus far for the young artist.



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**Edith Marie Youmans, Soprano.**—At Mr. Chapman's concert at Hudson a short time ago a local daily said: "Miss Youmans has a beautiful, clear soprano voice, and her singing was of the highest order."

**Antonia Sawyer, Contralto.**—Mrs. Sawyer sings in Binghamton with the Choral Club, in Gaul's Holy City, on the 26th inst. She will also sing several solo numbers, and it is unnecessary to predict for her a great success.

**College of Music Lecture.**—Mr. Lambert's college hall was filled with interested auditors, who came to hear Mr. Louis N. Parker lecture on Wagner last Wednesday. Mr. Parker is author of Rosemary (John Drew's play); also of The Mayflower, now running at the Lyceum Theatre.

**An Arthur D. Woodruff Pupil.**—Miss Nellie Knight is one of Mr. Woodruff's many pupils who occupy fine church positions. She sings in Mr. Samuel P. Warren's choir, East Orange, N. J. One of her best concert numbers is the grand death arioso of Bemberg, from his Jeanne d'Arc.

**Francis Fischer Powers.**—Twenty-three vocal lessons in succession is the record of this busiest New York vocal teacher's busy day—Monday of last week. No one but a man blessed with the magnificent physique and equable temperament enjoyed by Powers could stand this nervous and mental as well as physical strain.

**Percy Organ Recital.**—Mr. Richard T. Percy will give the last one in his series of free organ recitals at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, to-morrow (Thursday) afternoon at 4 o'clock. The assisting soloists will be Mr. H. Evan Williams and Mrs. Josephine Jennings Percy.

**Bruno L. Huhn, Pianist.**—Mr. Huhn has a large and rapidly growing class of pupils and a delightfully arranged and artistic Madison avenue studio. His concert, which is to occur Easter week, promises to be a musical event of importance, as besides himself Madame Bloodgood and Leland H. Langley, the popular society baritone (he sang last week at Mrs. Schermerhorn's), are to appear.

**Barber, Concert Pianist.**—The very exclusive Country Club, of East Orange, N. J., were delighted with a repetition of Mr. Barber's Carnegie Hall recital last Thursday in their own elegant surroundings. A member says all the swell musical folk for miles around were on hand to hear and greet an old Orangeman, now risen to eminent pianistic attainment.

**Gwilym Miles at Hudson.**—Mr. Miles seemed to own the house, chorus and all. Double encores and various recalls greeted him both times he appeared. Among other things he sang Mr. W. R. Chapman's exquisite song, This Would I Do, Mr. Chapman playing the piano score. Mr. Miles created the song, and only last week he and Mr. Chapman had seven encores and countless recalls with it in New York city.—Hudson Republican.

**The Kronberg Tour a Success.**—Mr. S. Kronberg, baritone, Mrs. Kronberg, and Mr. E. Fiedler, violinist, of the Boston Symphony Orchestra, will give a concert in Boston on Wednesday evening, March 30. They will be assisted by members of the Symphony Orchestra. The Kronbergs are meeting with great success on their New England tour in their song recitals. They are assisted by Miss E. Stewart, pianist, and will continue their tour till the end of the season.

**Lewis W. Armstrong, Voice Specialist.**—Mr. Armstrong is director of the department for voice at the New York Collegiate Institute (Lenox avenue), and sang last Monday, following the lecture on Heroes and Heroism, several selections from Mendelssohn's Elijah, viz., Elijah's Defense Before Ahab, the challenge and the recitative and aria Lord God of Abraham. A prominent Presbyterian clergymen present said to him that he had never heard

The Elijah selections so well rendered. One of his pupils is substituting for Mrs. Eva G. Coleman, who is ill, at Bloomingdale Reformed Church, Boulevard and Sixty-eighth street.

**Hilke-Clary-McKinley-Dufft.**—The successful oratorio and concert quartet, consisting of Kathrin Hilke, soprano; Mary Louise Clary, contralto; J. H. McKinley, tenor, and Carl E. Dufft, basso, will make a short tour in Central New York and Pennsylvania during the first week in April, filling dates in Elmira, April 1; Warren, Pa., April 2, and probably also at Williamsport, Pa. They will have the assistance of a fine pianist and already have several other dates for this trip.

**An Endowment Concert.**—Edward A. MacDowell, the conductor of the Mendelssohn Glee Club, has volunteered to give a concert in aid of the committee engaged in the effort to raise \$10,000 for the endowment of a fellowship in music at Columbia College in memory of Joseph Mosenthal. The concert will take place on the evening of March 30 at Carnegie Hall. The program will include many of the best numbers in the repertory of the club. Joseph Mosenthal was for many years conductor of the club.

**A Benefit Concert.**—Several of Mr. A. Victor Benham's pupils will give a concert at Steinway Hall on Friday evening, April 2, the proceeds of which will be donated to a charitable purpose. The program includes the Weber-Liszt polacca, the Chopin F minor concerto and the Liszt-Hungarian Fantasia.

Mr. Benham will give another pupils' concert on April 17. **George Fleming, Baritone.**—From the Springfield, Mass., Sunday Republican:

The soloist was George Fleming, a New York baritone who has been heard here before. He has a big voice of excellent quality, and it is to be hoped that he may have a chance to use it in a hall where it will not shiver to pieces on the ceiling. He sang Tonio's Prologue from Pagliacci, which Campanari has made familiar here, and except for a slight stiffness did it very well.

Mr. Fleming has recently been heard in South Norwalk, Conn., and Brooklyn, N. Y., and will sing the bass parts in the Queen's jubilee performance of The Messiah, Brantford, Ont., Canada, in June. He has been re-engaged, at an increased salary, as solo bass at the P. E. Church of the Beloved Disciple, Madison avenue and Eighty-ninth street.

**Fannie Hirsch, Soprano.**—At the Earlington Hotel, Richfield Springs, Miss Hirsch last summer gave great pleasure to those who were privileged to hear her sweet voice. The local paper said:

"Those whom only the fame of her fine voice had reached anticipated a rich feast, and were not disappointed. She certainly deserves the eulogistic remarks which are made concerning her. At one of the concerts she sang Beethoven's Ah Perfido with much expression and artistic feeling. She received throughout the selection the close and undivided attention of the audience, and was given hearty applause at the finish. The last evening of her stay at Richfield Springs Miss Fannie Hirsch sang Gounod-Bach's Ave Maria, Miss Dora Valesca Becker playing the violin obligato. This selection had to be repeated, and an encore was given after the Hear Ye, Israel, from Mendelssohn's Elijah."

**Anita Rio Sang.**—Mme. Anita Rio sang on Friday evening, the 12th inst., at a musicale at the residence of Miss Adele M. Woodward, Chelsea Square, her numbers being Henschel's Spring and Massenet's Pleurez mes Yeux, from Le Cid. The gifted soprano made the hit of the evening and had to give an extra number for each solo, one being a Schubert song, the other Comin' Thro' the Rye. Madame Rio is extremely versatile and was as happy and effective in the little Scotch ballad as in the dramatic phrases of Massenet. The other artists of the occasion were Mrs. Katherine Bloodgood, contralto; Mr. H. B. Phinny, bass, and an amateur string quartet.

**A Tecla Vigna Pupil.**—Miss Bess E. Foye, who has received her vocal instruction from Mme. Tecla Vigna at the Cincinnati College of Music, has made a most successful appearance at a recent concert given at the Gold Hall, Zanesville, Ohio. The following clippings are from the local press:

Miss Bess E. Foye's opening number was the recitative and aria from the opera of Linda di Chamounix. This was Miss Foye's first public appearance since her return from the Cincinnati College of Music. It is gratifying to be able to say that hers is a voice that will bring her rapidly to the fore in musical circles. It is of a rich and

musical quality with plenty of volume and a native sweetness that makes it delightful to listen to. Her singing of Donizetti's difficult composition was done with a finish and judgment in shading that showed careful training and excellent appreciation of musical effects. She was heartily encored after this number as well as after her second number on the program.

Miss Bess E. Foye came as the nightingale with melody sublime. She was the triumph which might be expected. It was her first public appearance in song in Zanesville since her return from the College of Music at Cincinnati, and she met with a triumphant ovation. As a songstress she was a successful surprise to her legion of friends. Her voice culture has been conducted without creating public attention, which made her talents all the more appreciated. There was a refreshing relief from the labored effort of the average soprano. Miss Foye gracefully gave gaiety, strength, smoothness and sympathetic sweetness to her selections. The entrancing melodies flowed so softly that, like flakes of feathered snow, they melted as they fell. She carried her listeners inevitably to the conviction that she fills the exalted ideal of the true soprano.

In the recitative and aria from the opera Linda di Chamounix Miss Bess E. Foye made her initial appearance before a home audience as a vocalist. With her first sweet notes, clear cut and true, she sang herself into instant favor with all who heard her, at the same time charming the listeners by her graceful stage presence, which in its unstudied ease was most effective. Miss Foye has for some time past been a student of the Cincinnati College of Music, and her training has rounded and strengthened a voice of inborn sweetness, whose flexibility, sympathy and range surprised as well as delighted her friends. A hearty encore followed her first number, and also her other appearance, upon the program. Altogether it is the universal opinion of those who heard Miss Foye last night that she has little to fear from musical critics, and that her future will be a brilliant one.

**Fourth Fanny M. Spencer Organ Recital.**—This occurs at the Fourth Presbyterian Church, corner West End avenue and Ninety-first street, next Tuesday evening, March 23, at 8 o'clock (admission free), with the appended program:

Mrs. Katherine Bloodgood, contralto, and Miss Lillian Littlehales, cello, assisting.  
Concerts in C minor, No. 1.....Louis Thiele  
Triumphal March.....D. D. Buckley  
My Redeemer and My Lord (from Golden Legend),  
Mrs. Katherine Bloodgood.  
Sonata in D minor.....C. C. Müller  
Romanza.....John Hyatt Brewer  
Miss Lillian Littlehales.  
Adagio and finale (from quartet in C major).....Spohr  
Repentance.....Gounod  
Mrs. Katherine Bloodgood.  
Skizzen, op. 38 (Nos. 1, 2, 3 and 4).....Robert Schumann  
Le Cygne.....Saint-Saëns  
Minuet.....Hugo Becker  
Miss Lillian Littlehales.  
Second Meditation, in F sharp minor.....Gulmiant  
Overture to Oberon.....C. M. von Weber  
Arranged for the organ by S. P. Warren.

**Music Lectures.**—The second of the Emily Burbank-Florence Mosher music lectures, with piano recitals illustrating the subject of the lecture, occurs to-day (Wednesday) at 11 o'clock, at the Waldorf; subject, Poland. The third, same hour and place, Wednesday, March 24, is to be devoted to Scandinavia, with this program, played by Miss Mosher:

Fantasiestück Morgenwanderung.....Emil Sjorgren  
Piano Stück—  
Op. 25, No. 2, allegretto.....Christian Sinding  
Op. 25, No. 4, allegretto.....Ludwig Schytte  
Intermezzo from piano sonata, op. 38.....Grieg  
An den Frühling.....Grieg  
Finale (molto allegro) from piano sonata, E minor, op. 7.....Grieg

**Carl En Route.**—Active preparations are now being made for Mr. Carl's Western trip in April, and this, together with his many engagements in other parts of the country, will keep him well occupied until the early summer. Last Friday Mr. Carl played a return engagement on the new Jardine electric organ in Providence, R. I., which he inaugurated in December. Of his performance the Providence Journal said:

There are not many organists who could hold the attention and interest of an audience through a program of such length. That Mr. Carl is able to do so is a high tribute to his powers as a player, for, in spite of the fact that the organ is king of instruments, consummate skill in its handling is required to avoid monotony and consequent weariness in a long program of organ music. Mr. Carl is equally at home in all schools—the ancient, the modern, the classic, the romantic and the descriptive. All these were represented in last night's program, and while some numbers were evidently more to the taste of the audience than others, there was little to choose in the even excellence with which all were given.

Mr. Carl's technique is developed to the highest possible point, but is not used for the purpose of mere personal display. He simply makes



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it the vehicle for his comprehensive knowledge and cultivated taste, and so achieves the most pleasing results. The pastorate, by Macmaster, and the descriptive fantasia, by Lemmens, were, perhaps the most pleasing things on the program, while the Händel concerto and Bach fugue were remarkable displays of finished technical work and familiarity with the real classic style of organ playing.

At Wilson College for Women the college paper, the *Paretra*, gives the following account of his playing:

Although Mr. Carl, as a pupil of Gullmant, quite naturally makes a specialty of modern French works, he also ably represented the German school by selections from Bach and Händel. The compositions covered a wide range of musical form, from a gavot to a concerto. He showed himself master of the instrument by his fine technique, his smooth pedaling, and particularly in the art of registration, by his skill in combining and contrasting tone qualities, thereby producing some beautiful effects. He was enthusiastically received and listened to with rapt attention throughout the whole program.

The *Rockland County News* pays a high tribute to Mr. Carl for his recent concert at Haverstraw, N. Y., where he was assisted by Miss Dora Valesca Becker, violinist, and Mr. E. Ellsworth Giles, tenor.

The dates of Mr. Carl's springtide organ concerts in New York city will soon be announced, and will probably occur in a few weeks.

**M. Lassalle Buys an Opera.**—Chicago, March 13, 1897. —Messrs. Barnabee and McDonald, of the Bostonians, have sold to M. Jean Lassalle the French rights of Herbert and Smith's opera *The Serenade*.—*Herald*.

**W. Theodore Van York, Tenor, in Bridgeport.**—

Mr. Van York has already won a high place in the music world. His exceedingly meritorious singing last evening added greatly to his former reputation. His voice is rich and harmonious, and he sings with the ease, the precision and abandon of the veteran who feels perfectly sure of his ground. He is capable of magnificent work and will be heard from much in the future.—*Bridgeport News*.

Mr. Van York was warmly greeted and fully merited the applause given him. His rendition of the opening recitative and aria, *Comfort Ye*, and *Every Valley*, was simply faultless. In *Behold and See*, the wonderful sweetness and resonant quality of his voice were heard with fine effect. He is a splendid singer with a splendid future.—*Bridgeport Evening Post*.

The tenor soloist was Mr. Van York. He was equally satisfactory in the elocutionary passages as in the lyric parts. His voice is sweet and sympathetic in tone, agreeable in quality and of good range, and in the most intense recitative parts it was never strained. The aria *Every Valley* was never heard to better advantage here.—*Bridgeport Farmer*.

Mr. Van York, who has not the fault of being nasal in tone, like so many tenors, did himself full credit in the opening recitative and aria, *Comfort Ye*, and *Every Valley*. The balance of his work was of the same high order. He was exceptionally fine in *Thou Shalt Break Them*, and *Behold and See*.—*Bridgeport Union*.

**Ogden Musical Club.**—The Doctor of Alcantara, comic opera in two acts, by Julius Eichberg, was presented by some twenty young people, vocal pupils of Madame Ogden Crane, in Chickering Hall last Thursday evening, with this cast:

Doctor Paracelsus, retired physician.....	Harry Ogden Crane
Señor Balthazar, colonel in Spanish army.....	John J. Ryan
Carlos, his son.....	H. Blake Martin
Don Pomposo, the alguazil.....	Chas. Thomas
Pedro, a porter in house of Doctor Paracelsus.....	William A. Mundell
Sebastine, captain of Spanish Guard.....	Arthur E. Claus
Carlino, Inez's lover.....	Frank A. Willis
Mario, private in Spanish army.....	Harry Prey
Sancho.....	William A. Mundell
Porters.....	Harry S. Torney
Isabella, daughter of Doctor.....	Edith Hutchins
Donna Lucrezia, his wife.....	Eva L. Browne
Inez, Isabella's maid.....	Lillie B. Smith
Letty, a Spanish belle.....	Ella Fletcher
Maria, a dancing girl.....	Albertine Weil
Esmeralda.....	Marguerite Foran
Mercedes.....	Mary Cleveland
Rosa.....	Anna Jones
Lucene.....	Emma Lockwood
Gilda, a Cadiz belle.....	Lydia M. Kellar
Peasants, soldiers, &c.....	

Special scenery had been constructed for this occasion, the whole staged under the direction of Lillie B. Smith, with Madame Crane, musical director. Some bright people participated, there was much banging and vigor generally, and the occasion seemed an enjoyable one to the large audience present. Among the solos introduced were: *The Spanish Gypsy Girl*, *Lassen*; *Maid of Cadiz*, *Delibes*; *Spanish Love Song*, *Chaminade*; *Evening in Spain*, *Katzenstein*; *Turn Key*, *De Koven*.

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## SCHOEFFEL AND GRAU.

(New York Sun, March 10.)

WHAT SCHOEFFEL SAID.

Mr. Schoeffel said he had heard nothing of a fund of \$30,000 to be raised by Maurice Grau in Chicago with which to continue the season. Jean and Edouard de Reszké and Calvé are said to have contributed to this either in money or by waiving the payment of their salaries.

"That is bosh," Mr. Schoeffel said, "unless it happened after 6:30 on Monday afternoon. We have money enough to carry the season through or would not have attempted it."

"Every salary was paid in full up to last Saturday night. There is plenty of money in the treasury to continue the tour, and the prospects in Cincinnati and St. Louis are very bright."

There will be a supplementary season here at the Metropolitan, in accordance with the present plans of the management, after the close of the Boston season. "It may consist only of three performances," Mr. Schoeffel said, "or possibly four." We will give *Faust*, *Carmen* and *Siegfried*.

"Philadelphia is very anxious to hear those three operas, and we shall probably devote the second week of the supplementary season to a visit there. Calvé has never sung there in *Faust*, and there is also a great desire to hear Jean de Reszké in *Siegfried*. Those are the present plans for the supplementary season."

(New York Herald, March 10.)

WHAT GRAU SAID.

"I then immediately set about to raise a fund that I thought would be sufficiently large to carry on the season for the two weeks remaining in Chicago, the week in St. Louis and Louisville, and the two weeks in Cincinnati and Boston. I thought that a fund of \$30,000 would be sufficient to meet any probable losses in this space of time."

"In a very short time \$30,000 of this money was subscribed. I spoke of this then to the de Reszkés and to Calvé and Lassalle, and they volunteered and asked to go into the guarantee fund, and I thought that, under the circumstances, it was a very nice action on their part, and I said 'certainly.'"

THE FULL LIST OF SUBSCRIBERS.

"The total fund reached \$31,000, divided as follows:

"Robert Dunlap, president, Abbey, Schoeffel & Grau, Limited, \$5,000; Jean de Reszké, \$4,000; Edouard de Reszké, \$2,000; Milward Adams, \$2,500; Fred Rullman, \$2,500; Tyson & Co., \$2,500; Edward Lauterbach, vice-president, Abbey, Schoeffel & Grau, Limited, \$2,500; John B. Schoeffel, \$2,500; Calvé, \$1,000; Mr. Lassalle, \$2,000, and myself, \$2,500."

"This fund was got together in less than two hours, and, as I have said, I think it is not vanity or egotism for me to think that it was got together entirely for myself and for my sake, and I consider it sufficient to carry the season through, at least as far as the Boston season. Five days after the end of the Boston season nearly all our contracts will have expired."

MR. GRAU says that Schoeffel had contributed \$2,500; Mr. Schoeffel says "bosh!" and that they had plenty of money in the treasury.

Now, who is there prepared to believe any of these people? It is not to our taste to drag this great operatic problem affecting music in America and the national development of music into personalities, but it appears that the men of the opera make it impossible to ignore the personal equation.

Either Mr. Schoeffel lies or Mr. Grau lies. Here are two diametrically opposed statements of supposed facts. We all know that Jean Reszké lied when he said that he gets as much for singing in the principal cities of Europe as he gets here, and that he also gets a 25 per cent. commission above \$5,500 of the receipts. Receipts never run that high in Europe, and Reszké knew that he had uttered a lie when he stated that. Now come Schoeffel and Grau, and one of these must be trafficking in lies also, for both cannot be telling the truth.

It seems that this whole operatic scheme is one nest of European corruption, intrigue, falsehood, sham and insincerity. The people of this country should follow the example of Chicago and drive these overpaid foreign folks back to their native haunts, to permit our own students to develop in music in a purified atmosphere. This thing is nauseating.

THIS paper definitely stated that Lilli Lehmann would not prove an attraction in opera. Our opinion was not only based on her singing at the recitals here, but on the reports of our Berlin office. Well, she has sung, and it has been shown that her voice is wrecked, and without voice there can be no singing, no matter how exquisite the art may be that covers the defects. Lilli Lehmann receives as much here for not singing in one performance as she could get if she could sing in Germany for about ten performances. This is one additional case in the long list of instances in the high salary extortion crime. It must stop, and it seems now as if it will stop, for the public of the large cities has virtually ceased to support the foreign beneficiaries of the crime. Let

us send them home. They are here only for the money they can get, and have no sympathies at all with our struggles for national musical development.

The management of the opera company have abandoned their plan for a supplementary season in New York and have only undertaken a season in Boston because of an admirable buoyancy of temperament that is part of the trade. They have, unfortunately, made what the diplomats call an "irreducible minimum" for popular expectation, and unless they come up to this they will fail. Let us hope, for our own sakes as well as theirs, that they will not be abashed by one failure, but that good luck will attend their venture in 1898.

THE above is an editorial paragraph from the *Chicago Times-Herald* of last Sunday, March 14. There is no "good luck" about it at all. It is not a question of good luck or bad luck; it is a question of morality in business, or what is known as business ethics. The people of this country have been awakened to the fact that a system of extortion has prevailed which has enabled foreign singers to come here and get from three to twenty times as much for singing here as they get in Europe. This crime, this high salary crime, is now resented by the public.

In addition to this we are on the eve of getting at another crime in operatic management, and that is the commission crime. It appears that these foreigners have a secret commission agreement, by means of which they secure a high salary on condition of paying a large commission to the employés of the company, and if this money were turned into the company the prices of admission could be reduced.

WHY did Grau and Reszké quickly raise the \$30,000 to save themselves in Chicago? Their raising of this money was simply the equivalent of not drawing any and was done to save the concern. Why? There is a commission system in vogue in the opera company, and if, now that the company is a New York State corporation, it should get into court on any legal complication this commission system would be exposed.

Suppose, for instance! Here is Jean Reszké, his brother, his brother's brother-in-law and the sister-in-law. The family has been collecting, say \$200,000 (two hundred thousand dollars), thus far this season. How much commission have these people been paying out of this vast sum to officers or employés of Abbey, Schoeffel and Grau, Limited, and who are they who have received these moneys?

Were the salaries of the Reszké crowd agreed upon on this commission basis, which then would account for the vast fortunes these people are getting? Were the casts and operas so arranged that the 25 per cent. plus \$5,500 which Jean Reszké gets above his \$1,250 a night would be made operative in his favor as frequently as possible, the plan resulting in the production of "star cast" operas, such as the *Huguenots*, for instance?

Let us take a *Huguenots* "star cast" or any "star cast" performance with Jean Reszké and a \$12,000 house. Jean, \$1,250; Edouard, \$2,000; Litvinne, \$500, making \$3,750. Then \$5,500 subtracted from \$12,000 leaves \$6,500, on which Jean gets 25 per cent., making \$1,625, which would give the family for such a performance \$5,375, not counting what the brother-in-law gets, who is under regular salary in the front of the house, for the purpose of protecting the income due to his relatives.

How much commission is paid out of this to certain brokers in the opera house, and who are the brokers? And how can grand opera succeed in America under such a manipulation?

**Why Verlet Did Not Sing.**—Mlle. Alice Verlet, the brilliant coloratura soprano, from the Opéra Comique, Paris, who was to have sung the *Queen of Night* in the production of *The Magic Flute* under Mr. Damrosch at the Metropolitan Opera House last evening, did not sing owing to a misunderstanding. Mlle. Verlet sings the rôle with admirable fluency in French and Italian, but as the committee was discovered to have made a completely German cast a sine qua non Mlle. Verlet retired from the rôle, her place being taken by Miss Mina Schilling. It is a pity the matter of language should have proved a barrier, as Mlle. Verlet's flawless execution and her pure delivery of the high F's in her final florid aria could not be duplicated by Miss Schilling, who had to have the music transposed a third lower for her voice. This exacting music in its high range and elaborate passage work was once the glory of Ilma di Murska. Since her time few sopranos have touched it in the original key.

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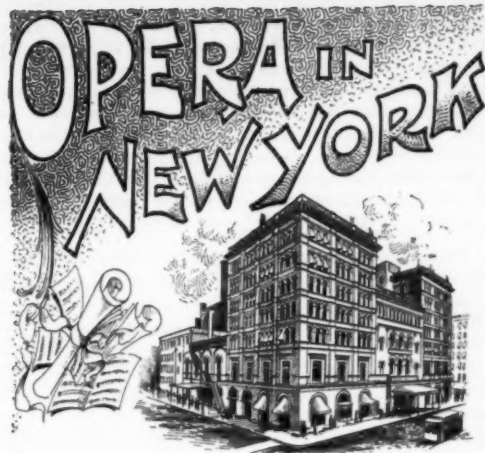
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THE first night of the Wagner cycle and the second of Mr. Damrosch's German operatic season—Wednesday night last—was devoted to *The Flying Dutchman*. The work has not been heard here since 1892, and then in Italian, with Lassalle in the title rôle.

Here is the cast of last Wednesday:

Flying Dutchman.....	Carl Somer
Daland.....	Gerhard Stehmann
Senta, his daughter.....	Johanna Gadske
Erik.....	Fritz Ernst
Mary.....	Marie Mattfeld
Boatsman.....	Wilhelm Xanten
New York Symphony Orchestra.	

We have heard half a dozen *Dutchmen*, Galassi, William Ludwig—the best—Adolf Robinson, Lassalle, Reichmann and several others whose names we cannot recall, but Carl Somer, vocally, is the poorest interpreter of the part we have been forced to listen to. An excellent actor, with an excellent conception of the histrionic possibilities of the part, he is unable to make his voice do his bidding, or, rather, that organ has become leathery, inelastic, hard, dull and colorless, without resonance, without tenderness, without sonority. This is a pity, because Herr Somer is yet in middle life—he cannot be more than forty-three or forty-four. In Vienna, fifteen years ago, he was the rage, and in this very rôle. His voice then, so aver those who remember him, was fresh, sympathetic and of great power.

In his first soliloquy, especially in the recitative, with its difficult intervals, Herr Somer displayed dramatic force, but his intonation was unpleasant, and so the first act went for nothing. In the great duo, *Wie aus der Ferne*, in Act II, he created no effect, Johanna Gadske carrying off the honors by reason of her agitated and brilliant singing and impassioned acting. Both singers, however, faced the footlights in the most conventional manner.

Altogether, Somer's appearance here failed to gratify the high hopes excited by the announcement of his name. His make-up was ghastly in the extreme, and his conquest of *Senta* more "mediumistic" than supernatural.

Miss Gadske surprised her warmest admirers. She is fast developing into a dramatic soprano of the first range. She sang the ballade with intensity and marked dramatic effect, and later when alone she delivered the measures pianissimo with a notably fine discrimination. She was handicapped throughout Act II, by Herr Somer and Herr Fritz Ernst, the *Erik*. The latter was particularly nervous and particularly bad. His singing was a compendium of vocal viciousness and his acting awkward and jejune. *Daland*, sung by Gerhard Stehmann, offered an agreeable contrast to his male colleagues, for what he did was thoroughly and artistically done. The very Mozartian aria in the second act was well sung.

The *Boatsman* did not adhere to the pitch. The male choruses were well delivered with good volume and clean, rhythmic life. The Spinning Song went well, although the female voices were not so pleasing or so well balanced as the male. Mr. Damrosch conducted with vigor, but his band—a well trained operatic band it is—often played too loud. This was noticeable in the overture. The audience was large.

What a beautiful, poetic work is this early one of Richard Wagner's, and how deserving of more frequent performances than the stale, stupid repertory of Italian and French opera! Mr. Damrosch's stage appointments were good, especially the two ships.

Friday night was the second night of the Wagner cycle, *Tannhäuser*. Paul Kalisch was the *Tannhäuser* and gave a totally inadequate version of the part, for he has neither voice, style nor physique for it. His voice is larger than when we heard him last, but it is a made voice, full of throaty snarls, and so frequently forced that the timbre has become lifeless. The exaggerated phrasing in his recital of the Pilgrimage to Rome gave one the impression that the man is absolutely in too deep waters. He was at one time rather a pleasing, mediocre singer, and his *Don Ottavio*

was not bad, but *Tannhäuser* or *Tristan*—it is simply absurd! He has little or no dramatic talent, and while he is earnest he is never effective.

Gadske was a delightful and dignified *Elizabeth*. She sang *Dich Theure Halle* with judgment and feeling, and her tone quality was lovely. The love duo went tolerably well. Wilhelm Mertens was not a poetic *Wolfram*, but he sang intelligently and acted in an unyielding manner. Herr Stehmann was an excellent *Landgrave*; Riza Eibenschuetz was utterly miscast as *Venus*. The orchestra was in good form and there was color and fire in the overture. The mounting of the opera was not inspiring, and the stage management not up to the mark. The bacchanalian dance was poor and the Wartburg scene huddled and ineffective. The chorus sang well, especially in the finale to Act II.

Saturday afternoon Kraus the tenor having a bad throat, Siegfried was not sung, Die Walküre being substituted with the same cast as on the opening night, only Fritz Ernst singing *Siegfried*. His share of the performance must be passed over in silence, as it will not stand the test of the most lenient criticism. The attendance was not large.

Monday evening Lohengrin was sung with this cast:

Lohengrin.....	Paul Kalisch
Elsa.....	Lillian Nordica
(Her first appearance in opera this season.)	
Ortrud.....	Lilli Lehmann
(Her first appearance in this rôle in America.)	
King Henry.....	Gerhard Stehmann
Telramund.....	Carl Somer
Herald.....	Wilhelm Mertens

The biggest house of Mr. Damrosch's season and one of the biggest houses of any operatic season greeted Madame Nordica when she entered. There was no applause, for several frantic efforts to create a demonstration were promptly and properly suppressed. Nordica's *Elsa* is a familiar impersonation. She invests the rôle with more sweetness than spirituality, and she sings it supremely well. Although her voice was not at its best Monday night, she sang the balcony music exceedingly well, and in the bed-chamber scene her acting and singing were most eloquent.

As usual, she dressed superbly, and received the lion's share of the applause. At the close she got at least ten recalls, and had to thank her audience twice. There was no mistaking the temper of the crowd; and while there was no attempt to make any mawkish demonstration or any desire to make the favorite American singer a martyr, yet the soprano was made to feel, and most decidedly, that she was the victim of cruel intrigues, and so her first reappearance was a veritable triumph. Particularly commendable was her behavior toward Lehmann. She insisted on her taking curtain calls that were undoubtedly meant for Nordica and not Lehmann, and there American generosity showed itself. We cannot imagine Lehmann or any foreign artist behaving in a like manner.

Lehmann's *Ortrud* was viewed with much curiosity. For a woman of her bulk it was a foregone conclusion that she could not act with the snakish ferocity of Marianne Brandt, and the worn condition of her vocal organs precluded her from singing as well as the mighty Materna. To do her justice it must be acknowledged that she was in better voice than in *Die Walküre*, and sang with some of her old-time fire. Musically, the part proved both too high and too low for her, and her action in the second act was expressed by a few melodramatic gestures. Lehmann's acting and singing belong to a bygone epoch. She is melodramatic or nothing, and there is nothing more out of place in Wagner than the mock-heroic of which she is an able exponent. Somer, the *Telramund*, was harsh as to voice, but acted with great dramatic vigor.

Paul Kalisch sang *Lohengrin*, for Kraus was still too sick to appear. His *Lohengrin* was a pretty, mincing carpet-knight, and vocally was absurdly amateurish. He has no natural voice to begin with, and he forced his organ so that it was painful to listen to him. He garbed the character in hideous taste.

Stehmann was a satisfactory and dignified *Henry*, and Mertens was a shaky *Herald*. Mr. Damrosch conducted with fire and intelligence, and the performance as a whole, especially the choral numbers, was satisfactory. Nordica must have been gratified to know that she has not been forgotten, for the large audience and demonstrations were unmistakably for her.

Saturday afternoon Mr. Damrosch has wisely decided to repeat Lohengrin. Last night The Magic Flute was to have been sung for charity.

On Wednesday evening *Tristan* and *Isolde* will be given, with Madame Lehmann as *Isolde* and Paul Kalisch as *Tristan*. This will be Madame Lehmann's first appearance as *Isolde* in New York this season, and Herr Kalisch's first appearance as *Tristan* in New York. Others in the cast are: Herr Fischer as *King Marke*; Herr Mertens as

*Kurwenal*, and Frl. Eibenschuetz as *Brangäne*, Ernst as *Seaman* and Lange as *Shepherd*.

Friday evening, March 10, will be the only performance this season of *Die Meistersinger*, with Herr Emil Fischer as *Hans Sachs*, and Paul Kalisch as *Walter von Stolsing*, Stehmann as *Beckmesser*, and Madame Gadske as *Eva*. Others in the cast will be:

Magdalena.....	Marie Mattfeld
Veit Pogner.....	Carl Somer
Kunz Vogelgesang.....	A. Lellmann
Conrad Nachtigal.....	Fritz Derschuch
Fritz Kothner.....	Wilhelm Mertens
Balthazar Zorn.....	Carl Holbach
Ulric Elssinger.....	W. Sannce
Augustin Moser.....	A. Bartels
Herman Ortrell.....	Edward Richter
Hans Schwartz.....	F. Heim
Hans Foltz.....	M. Neumann
David.....	Paul Lange
A Night Watchman.....	F. Otto

**Marie Barna.**—Mme. Marie Barna, the American prima donna who successfully appeared as *Marguerite* in *Faust* at Bologna, has been engaged to sing three weeks in *Andrea Chenier* at Brescia, in *Lohengrin*, *Faust* and as *Mimi* in *La Bohème*.—*Paris Edition New York Herald*.

**More Notices of Rosa Linde.**—Here are some recent press notices:

Madame Linde is herself a singer of rare power. Her contralto pens out like a great clear bell, without a flaw in the resonant elegance of the tone.—*Atlanta Constitution*.

In the next event of the evening the huge audience was charmed with an exquisite song, *O Don Fatale*, from Verdi's *Don Carlos*, rendered by Mme. Rosa Linde with all the sweetness and sympathy of tone to which a perfectly cultivated voice, possessing natural power and remarkable range, can give expression. In responding to an encore Madame Linde sang the well-known but ever beautiful song in *Old Madrid*.—*Lynchburg News*.

**"Cures" and "Treatments."**—At last we know what is the matter with Chicago. Mr. Schoeffel has arrived in New York and explained to an eager audience that "Chicago is dead broke and there is no money there." This is interesting, even if it is pleonastic. "The theatres," says Mr. Schoeffel, "are doing wretchedly, and there does not seem to be a cent in town." This careful analysis explains many things which heretofore seemed inexplicable. We have been "dead broke" all this winter and never knew it, but Mr. Schoeffel discovered it the very first time he cast his eagle eye over the suffering town. Now that we are acquainted with the fact, what are we going to do about it? Shall we put up a statue of Schoeffel by the side of the other discoverer along the lake front? Shall we resign ourselves to the inevitable and expire in poverty and squalor? If not, how shall we surmount our misfortunes? Perhaps Mr. Schoeffel will point out the way to prosperity and restored happiness. Perhaps he will come back next winter and give us the "Melba cure" or the "Eames treatment." We have noticed that there is nothing so good for cases of extreme municipal destitution as a real frisky, first-class prima donna.—*Chicago Post, March 12*.

**William R. Chapman's Success.**—The following is from the *Republican*, of Hudson, N. Y., anent the last concert by the Festival Chorus:

In cold English, the concert of the Hudson Festival Chorus at the Opera House last evening was the best musical entertainment ever given in our city—best in ensemble work of the chorus and best in the class of assisting artists. From the opening chord of *The Soldiers' Chorus*, from *Faust*, to the last note of *Vikings and the North Wind*, by *Tours*, it was a musical feast of the first order. The chorus of nearly two hundred voices was enthusiastic, and Mr. Chapman, the director, was at all times in his element. The chorus has been increased during the past year by the addition of new, young voices, which added to the quality and timbre of the ensemble tone. It would simply be impossible to say all that might be said, nay, almost demands saying, of the improvement made by the chorus during the past year. Attack, intonation and tone shading, in fact everything necessary to make a chorus a thing of beauty, have materialized under the baton of that king of leaders and prince of good fellows, William R. Chapman, who has given his unselfish services, in season and out—at all times—to make the concert a grand success, and victory crowned his efforts last night.

The individual members of the chorus are entitled to unstinted praise for their work; without it Mr. Chapman, with all his labor, could not have given our citizens the musical feast of last night's concert, although it is believed he can make any chorus on earth sing well. As usual, several numbers of the program were given by the chorus without accompaniment, and there the best work was done. Only *Thou, Welcome, Autumn Song*, and *Kate* were as delicious specimens of chorus work as we ever listened to.

**Will C. Macfarlane's Third Organ Recital.**—This will occur next Tuesday evening in All Souls' Church, with this program:

Sonata in G minor, op. 48.....	Gustav Merkel
In Paradisum.....	Th. Dubois
Allegretto.....	Alex. Guilmant
Recitative and aria, <i>Lascia ch'ia pianga</i> .....	Händel
Miss Katharine Pelton.	
Organ symphony, No. 5.....	C. M. Widor
Song, <i>Babylon</i> .....	Michael Watson
Miss Katharine Pelton.	
Finale (from sonata in D minor).....	Otto Dienel

**Marie Wurm.**—The piano virtuosa Marie Wurm is, on account of her health, residing at Nervi, near Genoa, and is engaged in the composition of an opera on a text supplied by a well-known writer in Berlin.

**Berthold Tours Reported Dead.**—European cables announce the death of Berthold Tours, the English composer.

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Foreign Talent Given a Fictitious Value and American Artists Handicapped.

MARC A. BLUMENBERG, the well-known musical writer of New York, said yesterday at the Auditorium:

"I predicted on the 21st of January in the *Inter-Ocean* that Melba would not come here, and that the season would be a failure. I have been for a long time waging war on the high salaries paid to foreign singers, because it is a crime which prevents the opera from becoming a national institution here, as it is in other countries.

"The opera in other countries, by the reasonable prices charged, not only permits the student of vocal music to make his career at home, but allows poor musical students to hear and to study all the operas. In Europe the prices of seats run from \$1.25 down to 10 cents—and half that on Mondays. The result is that your European knows all the operas by heart.

"In London and Paris alone the prices are high. They have been infected with the high salary crime; but there they only give a few performances. No such season is known there as in New York. Great artists, who have been heavily advertised, sing about three or four times in Paris. No season over there guarantees them sixty and eighty performances, as here.

"The de Reszkés and their relatives get about a quarter of a million dollars out of this country every year, which is the ruin of opera in America. Melba and Calvé get \$120,000 each—say a half million for the quartet. Do you know what that same quartet would get on the continent of Europe? About \$50,000, of which Melba would take half. They only hire stars like her occasionally. Three or four cities, like Munich, Leipzig and Dresden, form a little circuit and get a prima donna a couple of nights each, paying her \$200 a night. In America she would expect \$2,000 a night on a whole string of engagements. In Indianapolis Calvé gets \$3,000 for one night—as much as she gets from France in a year. Calvé last year had nine engagements at the Opéra Comique in Paris, and that's all the engage-

ments she had in France. For those nine nights she received \$1,800—here she gets \$3,000 for one night.

"This foreign invasion is enough to kill off all musical ambition here. Our American boys and girls stand absolutely no show. The most they can ever hope to receive is \$50 to \$150 a night. It forces Americans to go abroad, because without a European reputation they can't hope to achieve anything in their own land.

"These fictitious values are created on a gamble. Grand opera with high prices always is a failure. Mapleson, Neuendorff, Max Maretzek, Strakosch, Staunton, and Abbey, Schoeffel & Grau have all failed."

"If it always ends in failure, why do they keep it up?" "There is an inside history connected with this. There's a large commission system that doesn't figure in the returns at all. For instance, Abbey, Schoeffel & Grau failed last year badly. But they were not responsible, and the creditors were obliged to take stock in the new firm of Abbey, Schoeffel & Grau, Limited, in payment of their claims. Well, Mr. Grau's salary for managing this company is \$5,000 a year. Do you suppose he can live on that? Why, the rent and expense of his house in New York amounts to that, and he spends part of the year in Paris.

"The singers are willing to take chances, because, even if the company fails and they only get 60 or 70 per cent. of their salary, they are earning much more than they could in Europe; and the managers know the opera business and how to make money out of it. The foreigners have a grip on the opera here through a fashionable clique in New York. They would all go back to Europe if they could get engagements there, but they can't. The remedy is to follow Chicago's example, and refuse to support the opera on the present basis. It would make this annual incursion of foreigners an impossibility, and as the demand fell the prices would fall, and there would grow up an opera on a good substantial basis.

"The daily papers, in giving opera singers so much notoriety, elevated them into a position that they don't occupy in Europe at all. The 'tone-an-gebende' society in Europe—that which sets the tone—would never think of meeting these people personally, while here they are elevated in the social realm. In Europe the artist who is elevated is the creative artist, not the reproductive artist. The painter, the composer, the author are the friends and companions of kings and emperors. Rubinstein and Wagner were the intimates of kings; Massenet and Saint-Saëns are received in the Academy and invited to the receptions of the Beaux Arts. It is such as they who are received into the most refined circles. But the reproductive artists are not so received into the best society. Every newspaper man in New York knows at what hotel Jean de Reszké stays; but not a reporter in Paris knows where he stays in Paris, because nobody cares.

"In criticising an opera in Europe the composer gets the column and the actor gets a small paragraph. Composers are protected abroad much better than here. The composer

gets a royalty whenever his music is played, or whenever his song is sung. Rossini, Verdi, Rubinstein, Wagner, Sullivan and Mascagni all were or are rich. In Germany the copyright lasts thirty years.

"Chicago has done a great thing for music in America. It is the first place that has sat down on this iniquitous system. The opposition to high prices started from the West, and this will end it. Schoeffel will go back to New York and say that Chicago is poor. Chicago has the money, but it simply doesn't want to go to the opera at the price charged."—*Chicago Inter-Ocean*, March 14, 1897.

**American Composers' Concert.**—Miss Kate Percy Douglas gives her second song recital of compositions by American writers on Saturday, March 20, at 4 o'clock, in Mendelssohn Glee Club Hall. She will be assisted by the New York Ladies' Trio (Dora Valesca Becker, violinist; Flavie Van den Hende, 'cello; Mabel Phipps, piano), William C. Carl, organist, and Florence Buckingham Joyce, accompanist, in the appended program:

Before the Dawn.....	G. W. Chadwick
The Blackbird.....	Victor Harris
Butterflies and Buttercups.....	Edgar Belmont Smith
A Disappointment.....	Miss Douglas.
Creole Love Song.....	Rubin Goldmark
Opus 1.....	The New York Ladies' Trio.
Evening Bells.....	Bruno Oscar Klein
O Moon, Conceal Thy Golden Might.....	W. C. Carl
May Song (by request).....	E. A. MacDowell
The Yellow Daisy.....	Miss Douglas.
The Bluebell.....	Gerrit Smith
Love Song.....	Summer Salter
O Remember Me (by request).....	Mary Knight-Wood
Autumn, violin obligato.....	Miss Douglas.
Heartsease.....	Russell King Miller
Thou.....	(Dedicated to Mr. Carl.)
Nocturne (new).....	W. C. Carl
Air, with variations.....	Mr. Carl.
Greeting.....	Henry K. Hadley
Sunbeam and Lily.....	F. W. Riesberg
O Radiance Light.....	Frank E. Sawyer
Spring's Awakening.....	C. B. Hawley

**A. Howard Hinckle.**—Mr. A. Howard Hinckle, of Cincinnati, who left for Europe last Wednesday, is expected back here in April.

**Seidl and Thomas.**—Anton Seidl and Theodore Thomas met for the first time last Friday evening at the stage entrance of the Chicago Auditorium after the first act of Siegfried. They had a few complimentary words, and parted without making an engagement.

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## Marie Von Hammer's Concert.

**MISS MARIE VON HAMMER**, a young composer and pianist, gave a concert on Monday evening, March 8, in Carnegie Lyceum, in which she had the assistance of an excellent group of artists, including Miss Marguerite Lemon, soprano; Mrs. Katherine Bloodgood, contralto; Frl. Leontine Gaertner, 'cello, and Sig. Emile de Gogorza, baritone. The program, which was exclusively of Miss Von Hammer's compositions was as follows:

Deux Etudes.....	Marie von Hammer
Pugue.....	Marie von Hammer
Canzonetta.....	Marie von Hammer
Lend Me Thy Fillet.....	Sig. Emile de Gogorza
A Fair Good Morn.....	Marguerite Lemon
Absence.....	Marguerite Lemon
Romance, 'cello and piano.....	Leontine Gaertner
The Trysting Place.....	Marie von Hammer
Rappelle-toi.....	Mrs. Katherine Bloodgood
	Sig. Emile de Gogorza
	'Cello obligato, Leontine Gaertner.
Les Yeux.....	Marguerite Lemon
Nocturne.....	Marie von Hammer
Ballet Music.....	Marie von Hammer
Good Night.....	Mrs. Katherine Bloodgood

The risk of offering a program entirely from one pen, even though that pen happen to be a great and honored one, was naturally not diminished in Miss Von Hammer's case. Some of her songs deserve praise; they are neat and graceful, and were enhanced by the excellent singing of the three vocal artists, while at the same time they suffered from an impetuous and overloud accompaniment supplied by Miss Von Hammer herself. The piano solos were also played by the composer in a harsh, hasty, unsympathetic style, with reckless ideas as to accent; while the so-called romance, allotted to Miss Gaertner's musicianly 'cello fingers, and accompanied by the composer at the piano, was an extremely lively conception, suggesting before anything else a tarantella. If the anomalous tempi urged by Miss Von Hammer at the piano and ignoring the solo artists were the result of nervousness, it was a pity, as the rush and noise blurred where they did not obliterate the musical outline.

Miss Marguerite Lemon, although seriously indisposed, used her rich musical voice to excellent effect and displayed great feeling. This young woman has a superior voice and talent. Mrs. Bloodgood was in good form, and gave her numbers in luscious tones and with expressive meaning. All the songs dealt with love, and Sig. de Gogorza lent his even, musical baritone with as expressive results as the soprano and contralto to the delivery of his lyrics. He is a satisfying concert artist. Miss Leontine Gaertner was spurred on by Miss Von Hammer to so rapid a performance that it was impossible to judge of more than the absolute accuracy of her pitch.

There was a large audience, gayly gowned, and Miss Von Hammer was most cordially welcomed and applauded. Encores were numerous.

**Birdice Blye.**—Miss Birdice Blye, the brilliant young pianist, has left New York to fill a number of engagements in Chicago, Cincinnati, Indianapolis and other Western cities.

In June Miss Blye will make a trip to Europe and return to New York city in September.

## Imperial Male Quartet Concert.

**THE** first concert by the Imperial Male Quartet, assisted by Miss Leontine Gaertner, 'cello, and Mr. Louis Michaelis, accompanist, took place on Thursday evening last, the 11th inst., in Mendelssohn Glee Club Hall. This quartet, which is of the Life Underwriters' Association, is composed of J. H. Bruning, tenor; C. H. Holzhausen, tenor; A. A. Springmeyer, baritone, and E. Erhardt, bass. This was the program:

Quartet, Life of Youth.....	Geibel
Solo, Ashore.....	Trotter
Solo, Andante.....	Mr. Bruning
	Popper
Solo.....	Miss Gaertner
Eccstasy.....	Beach
Daphné's Love.....	Ronald
Quartet.....	Mr. Springmeyer
Ave Maria.....	Nessler
They Kissed, I Saw Them Do It.....	Hawley
Quartet, Sunset.....	Van de Water
Solo.....	
Oh Fair, Oh Sweet and Holy.....	Cantor
Ich Wandle Unter Blumen.....	Meyer-Helmund
	Mr. Holzhausen
Solo.....	Schumann
Andacht.....	Tarantelle
Tarantelle.....	Cosman
Solo, Toreador Hola.....	Trotter
Quartet, Dreamland Faces.....	Hutchinson
	(By request.)

This quartet has achieved smooth and musical results, and sings with much taste and precision for a comparatively new organization. Taken separately the material is good, the voices are pure and show training, and already have learned to blend in a sympathetic and precise ensemble. They also sing with spirit and have considerable abandon, as well as intelligence in their delivery. Some delicately graded effects were obtained, and a good, clear enunciation makes things much more enjoyable for the listener.

In solo work Messrs. Bruning, Springmeyer and Holzhausen reaped honors. Each sang with purity, feeling and taste. Miss Gaertner played exquisitely, with rich, resonant tone, colored to the finest shades of feeling, and with sympathy, breadth and finish. The audience was a good one and gave the quartet, separately and combined, a cordial reception. Mr. Michaelis did good work at the piano. It was a most promising initial concert.

**Von Klenner Pupils Engaged.**—A large number of pupils from the class of Mme. Katharine Evans von Klenner have secured excellent vocal positions for next year.

**Fifth Symphony Concerts.**—The fifth afternoon and evening concerts of the Symphony Society will take place next Friday at 2 and Saturday at 8 in Carnegie Hall. The soloist will be Miss Ella Russell, who makes her first appearance in New York at this concert, and the program in full is as follows:

Symphony, From the New World, Dvorák; air, Oberon, Ocean, Thou Mighty Monster (Weber), Miss Russell; adagio for strings, Bach (arranged by Hellmesberger); song, Die Loreley (Liszt), Miss Russell; overture, Carnival Romain, Berlioz.

## Dannreuther Quartet Concert.

**THE** Dannreuther String Quartet gave its third and last concert of the season in New York on Thursday evening last, the 11th inst., in Carnegie Chamber Music Hall. The quartet was assisted by Mr. Howard Brockway, pianist; Mr. Ernst Wagner, flute, and Mr. Felix Leifels, double-bass, in the following program:

Suite in B minor, for flute and strings.....Bach  
Theme and Variations from Quartet, op. 76, in E flat major.....Bazzini  
Quartet, op. 41, in B flat major, for piano, violin, viola and violoncello.....Saint-Saëns

The performance was gracious, artistically colored, precise and accurate throughout. The ensemble of the quartet is smooth, and there is a genial unanimity between the players. The Bach work, with Mr. Ernst Wagner's mellifluous, well executed assistance on the flute, was a welcome feature, and was handled with delicate attention to detail, sufficient elasticity and nice judgment in effects of contrast. It was received with enthusiasm by the large audience present, an audience which filled every corner of the hall, up stairs and down.

The Saint-Saëns quartet was a disappointment to those who looked for some of the rich, melodious glimpses of which the composer is master at times, or even for his usual sustained ingenuity in the treatment of form. It is labored and dry, lacking even an occasional gleam of spontaneity, and is worked out uninterestingly, as though the composer himself were tired and frequently uncertain as to what he should do next. Nevertheless, there was scope for an animated talent to illumine things, and Mr. Howard Brockway at the piano may be thanked for any spirit or character with which the work was delivered. The strings dragged dolefully and seemed inclined to fall into a sleepy monotone of sad disaster.

Mr. Brockway forced things into vitality by the superior intelligence, buoyancy and color of his work at the piano, to which the quartet had to respond despite itself in many instances where a whole movement would otherwise have come to grief. This young composer-pianist, Howard Brockway, is a player of authoritative abilities and splendid temperament. He saw what could be got out of the Saint-Saëns work, and followed the innate character rather than the caption of the movements, which were in some cases singularly divergent. The piano led up to climaxes of rich effect, and indicated variety in color and contrast which enhanced the interest of the quartet enormously. Mr. Brockway is an excellent solo pianist and an exceedingly valuable factor in ensemble work, through which his spirit and clear musical insight diffuse themselves in a rarely valuable degree. He has a piano touch of crystal and a fine virility under vigorous demands.

This was altogether one of the best Dannreuther concerts of any season, and was appreciated and energetically applauded by the large audience it attracted.

**A Doria Devine Pupil Engaged.**—Miss Alice Neander is the soprano engaged to appear with the Dannreuther Quartet at Chester Hill Club House, Mount Vernon, on April 2.

**Wagner Lectures by Damrosch.**—The next lecture of the series being given by Mr. Walter Damrosch on Wagner's operas and music dramas, will take place Thursday morning at 11 o'clock at the Waldorf. The subject will be Das Rheingold.

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## ANOTHER SCHEME FOR PERMANENT OPERA.

THE time is full ripe for any person or persons interested in the future stability of opera in this country to bring forth any possible plan or suggestion for its better foundation. We know that the death knell to a continuance of the old system has been rung, and if we do not take heed and keep alive our energy and enterprise in matters musical, seeking to devise with promptitude some means for the establishment of opera on a rational basis, we may find ourselves wringing our hands and filling our ears with the elegaic cry: "Is this the end? is this the end?" instead of with the strains of operatic music which should not be lost to us for a season.

No scheme can ever be expected to burst suddenly into perfect mold and utility after the fashion of Minerva. Through many disappointments, failures in detail, errors in execution will any new plan have to push its way. But there is such a thing as having a foundation solid, and any practicable idea, based on prudent financial calculation at this present crisis, has 95 per cent. chances in its favor for a sound and durable success. But we must not be indolent. We must formulate our plans, and do so quickly, and if an intelligent plan presents itself, conceived with a rational estimate of outlay and income—not a "star" gambling venture, but a project calculated on fair expenditure and fair returns—there is a country standing in sorry and ardent need for it—a country which ought to be grateful. Just get the foundation laid on proper lines in the operatic case and it is safe to say that details would evolve into a structure as harmonious as it is necessary.

We have six cities in the United States which, according to one feasible plan, might each enjoy their own regular season of opera. These cities are New York, Boston, Philadelphia, Washington, the capital of the Union and the city of a most cultivated community, and Cincinnati and Chicago. Brooklyn might be considered as pendant to New York, availing itself of the opera of the metropolis, and Baltimore might in the same way from its contiguity and inability to maintain opera itself get what it required and prove an aid to the support of opera in Washington.

Of these cities New York, Boston, Chicago and Cincinnati already possess each their permanent orchestra. The first and most significant requirement is hereby already an existing institution. Philadelphia and Washington should stand upon their mettle and establish for their honor, glory and artistic progress a permanent orchestra equal, like those of the other cities, to symphonic or operatic work. To those already established the prospect of a regular season of employment in opera would be an inviting and profitable one, in no way interfering with their usual series of symphony concerts. To those in prospect of formation the stimulus would be a powerful one, while the feeling of not wishing to be left behind in the scheme of "for each city its own opera," would help largely to the desired issue. So far, so much that is good. The orchestra is on its own ground. No expense for transportation, no foreign conductors imported at ravaging expense from Europe to direct opera in cities where conductors of equal merit are earning their daily bread by working steadily all the year round. Here is cut off in the very first case one of the most destructive wings of expense.

Next we will take the chorus. Every State in the Union is brimming over with superior fresh voices, for whom their own country has not a dollar of support. This can all be changed. The operatic chorus should be a local one. Like the orchestra, it would be found all the year round at its own headquarters, drilled by a competent local chorus master and trained to stage deportment by the numerous born Americans who understand this side of the business. Here is cut off another enormous figure of expense. A home chorus would probably be glad to sing for less in the first place than the imported Europeans, but the tremendous cost of transportation first across the Atlantic and then across the continent of the Italian vanguard would be the principal reduction of expense to be considered. The transportation of the Abbey & Grau forces figures a gigantic total—enough without a fourth of their other burdens to seriously endanger all profit in their

## MUSICAL COURIER TRADE EXTRA.

This paper publishes every Saturday *The MUSICAL COURIER TRADE EXTRA*, which is devoted to musical instruments and to general information on topics of interest to the music trade and its allied trades.

The *MUSICAL COURIER TRADE EXTRA* is especially adapted for the advertising of musical instruments of all kinds, as it reaches all the firms in the music trades of America.

scheme. This outlay under the new régime would be cut off, while at the same time home talent would receive encouragement and a chance to make its living, with the stimulus afforded young singers by the opportunity to sing for due reward and with consistent regularity in an operatic chorus, musical taste and education would develop, and a much larger populace become interested in hearing opera than the country has hitherto known. But, of course, they could hear it at rational prices, which they could readily afford to pay, outlay being gauged in such manner that a relatively small income would still leave a respectable margin of profit to the enterprise.

Orchestra and chorus provided at home, the first getting a food and recompense for its energies which would prove a spur to the very best work and amount to a pledge for long and healthy life—two enormous burdens of expense are lifted from the shoulders of the new operatic plan at once. The solo singers then are left to consider—the bevy who under the Abbey & Grau régime of imported "stars" devoured by their enormous salaries the last shred of possibility that opera could stand so exorbitant a strain and live. Nor can any new plan be devised which would admit these singers from abroad ever being invited to return to this country at the old rate of payment. The new scheme need not exclude the foreigner where he or she have anything of especial beauty or merit to offer, but the foreigner must come under special and modified conditions if any scheme for permanent opera is to be entered upon with purpose and faith.

There is a fertile fund of American material lying to every experienced conductor's hand ready to be tested and chosen. The regular company for opera in each city should be selected from American singers. They are here more than by the hundreds—by the thousands. In mature condition, ready to step on and do themselves and their long-neglected country honor, they may easily be found to run into the hundreds, singers of brilliant voices, admirable training, large repertory and dramatic talent. In immature condition, only needing encouragement and the polisher's hand, the wealth of rich vocal material specially adapted to the stage runs into the thousands. Let each local opera company band itself from American singers. Opera companies in this country, composed of American singers, have already achieved high artistic results, but were generally so handicapped by the expense of moving from place to place, one opera company striving to take in the leading points from Maine to California, that financial disaster frequently overtook them. All this would of course be done away with in the local permanent opera company. Each city would support and take pride in its own. Expenses would be reduced to a minimum, while an honorable artistic rivalry would doubtless rise between city and city, each one taking personal pride in the generous maintenance of its own opera company, and each one seeking not to be outstripped by the other in artistic enterprise, the production of new works, their adequate presentation, the size and quality of their chorus, the number of symphony, oratorio and other concerts able to be given by their permanent orchestra in addition to operatic work, and so on through the complete range of their musical possibilities. The path of advancement opened up by this plan for opera is very wide, and has more artistic offshoots than might well be estimated at the outset.

With regard to foreign singers, they might still remain an investment for general managers who could engage a Melba, a Calvé, an Alvarez or a Renaud at whatever terms might be agreed for a certain number of American performances. The six different



cities might each engage these artists for a limited number of opera performances, this matter being arranged with the manager probably before the singers were negotiated with at all. New York might want one foreigner or more for anything from six to ten operas. Boston might want four to eight; Chicago as much, perhaps more; other cities in proportion. Any superlative artist in their line would be welcomed and liberally dealt with by the local permanent opera, which, while it believed in America for the Americans, wherever the Americans could do the art in question justice, would also believe in the value of different blood, of opportunity for comparative study and of a symmetrical bond between the musical product of the old and the new world.

So the plan outlined here, which would place things on a solid footing in six of the leading cities of America, doing away with every unnecessary or extravagant element of expense, need not by any means exclude the foreign artist who has any one thing in the world of art to teach us, tell us or make us enjoy which we have not already at home. It would simply mean a birth of employment for home talent, a stouter support for already established orchestras, a stimulus for the formation of permanent orchestras where they do not at present exist, and the exclusion of a multiple host of greedy foreigners, whose superiors we have already here by the hundred unable to get anything to do.

The really pre-eminent singer from abroad will always have a welcome and a just and liberal recompense in America. The rest can stay at home.

Each one of six important cities with its own firmly established opera; the capital of the country, Washington, with its regular opera of home planting regularly independent of foreign travelers; 'tis a consummation devoutly to be wished, and one which could with a moderate amount of earnestness and activity on the part of conductors and musical citizens be accomplished in comparatively short space.

#### THE PREDACEOUS POLE.

HERE is a letter we received some time ago from Vienna, and one that we publish without regrets:

VIENNA, January 27, 1897.

Editors The Musical Courier:

I beg to say that I am not going to renew my subscription in consequence of the continual attacks on Professor Leschetizky and Mr. Paderewski in your paper. These attacks will not hurt these two great and good men, but I am afraid will harm in course of time THE MUSICAL COURIER. Besides, it may bring trouble to many of your compatriots, because some fine day Professor Leschetizky might lose patience and send all the American students back to their own country to try and find some great masters there, which they (the American students) will consider a misfortune, but which will make you (THE MUSICAL COURIER) very happy. How many Americans make their living in America only through the Leschetizky method! I am sorry it has come to that, because otherwise I liked your paper very much.

Very truly yours, FRIDA EISSLER.

XVIII. Edelhofgasse 14, Vienna.

The predaceous Pole has ever been the firebrand of Europe, before 1848, as well as after that year of revolutions. Now being kept down by the iron claws of Russia, the Pole makes his revolutions in the social and the art world. The chevalier d'industrie par excellence of the Continent, he patrols the beaten track of travel, and his victims are gullible girls and silly old women. If he happens to play the piano, and he often does, he becomes in the eyes of sentimental people a second Thaddeus of Warsaw. The old song in The Bohemian Girl should be slightly altered. It runs: "The fair land of Poland was ploughed by the hoof of the ruthless invader." In the amended version it might be made to read: "The fair land of America is ploughed by the hoofs of the ruthless Poles." From afar that Pole, Theodor Leschetizky, sits in Vienna, and after taking in Americans for years with his specious nonsense, his lessons given at irregular intervals, his hoarse, croaking abuse; this spider, into whose parlor walked so many misguided Yankee flies, has the presumption to publicly lecture his pupils, to abuse their country and countrymen to their faces, while foolish young ladies like Frida Eissler send foolish letters to us, "because some fine day," forsooth, the autocrat of the keyboard "might lose patience and send all the American students back to their own country."

The sooner the better, say we; but mark the tyranny implied in the threat! He, Leschetizky, a third-rate piano pedagogue, a tenth-rate piano player, presumes to dictate to a bevy of misled girls who should be at home studying Bach with a good teacher instead of nibbling vainly at the delusive grass called

"virtuosity"—a dangerous grass for immature talent. We are sick unto death of the pretensions of this man Leschetizky. He abuses all who study with him, and, being a weak-nerved, hysterical, womanish sort of a person, he screams and fumes when he condescends to teach. From all quarters we hear complaints about his methods, his cruel personalities. He gives some pupils a lesson a month, a lesson a fortnight, a half lesson a week; for the rest they are turned out to browse with his teaching pupils, and have to get along the best they can. Of his method of teaching we prefer not to speak at present. There are a dozen better masters in the city of Vienna, a hundred better in Berlin and Leipsic. It is the diabolical impudence of this Pole, who presumes to lay down the law to his American pupils.

Beware, Emil Liebling! beware, piano travelers who do not indorse the high finger blow and hard touch of the Leschetizky method! The amusing part of the affair is that Paderewski is frequently abused by Leschetizky, and even his most loyal of pupils, his most devoted and staunch upholder, Mme. Fanny Bloomfield Zeisler, has been referred to by this courtly and chivalric Pole in terms that are simply disgraceful. We know whereof we speak.

"These great and good men," Leschetizky and Paderewski. "Great and good men!" And ye truthful Pole, de Reszké! Ha-ha! it is enough to tickle the midriff of the universe into cosmical laughter.

In Samuel Brohl & Co. *Camille Langis*, the rejected lover, cries out: "Ah, madame, I entreat you, do you know where I can procure a Polish head, a Polish mustache, a Polish smile? Pray where are these articles to be had, and what is their market price? I will not haggle. O, women, what a set you are!—plague on you!"

#### \$2 NOW IN CHICAGO.

THE senior editor of this paper spent a number of days in Chicago last week and early this week, to observe on the spot the true condition of opera there. The first matter of importance that was worthy of notice was the announcement for the present week which was published during the latter part of last week. It will be seen that it is "in response to numerous requests from patrons," but as the opera has had no patrons in Chicago the patrons must have made numerous requests and hence, technically at least, the advertisement is bona fide.

#### NEXT WEEK— LAST WEEK OF THE OPERA. Special Announcement.

In response to numerous requests from patrons of the opera the management have decided to give next week (the last of the season) FIVE PERFORMANCES OF GRAND OPERA at the following scale of prices:

Family Circle (reserved).....\$ .75  
Second Balcony (reserved).....1.00  
Entire Main Balcony (reserved).....1.50  
Entire Main Floor (reserved).....2.00

These performances will be given as follows:

MONDAY—MARCH 15—TRIPLE BILL—MME. CALVÉ in two operas—PHILEMON and BAUCIS, Mad Scene HAMLET (Mme. Calvé as Ophelia), to conclude with CAVALLERIA RUSTICANA. Mme. Calvé, Mlle. Bauermeister, Mlle. Belina and Marie Engle; Sig. Cremonini, Sig. Campanari, Mr. Bispham, M. Salignac and M. Plançon. Conductor, Sig. Bevignani.

TUESDAY—HUGUENOTS—Mme. Litvinne, Mme. Mantelli, Mlle. Bauermeister and Mme. De Vere; Sig. Ceppi, M. Plançon, Sigs. Ancona, Bars, Corsi, Viviani, Vascchetti, Vanni and M. Ed. de Reszké. Conductor, Sig. Bevignani.

THURSDAY—DON GIOVANNI—Mme. Litvinne, Miss Traubmann and Miss Engle; M. Ed. de Reszké, Sig. Cremonini, Mr. Bispham and M. Lassalle. Conductor, Sig. Mancinelli.

FRIDAY—CARMEN—Mme. Calvé, Mlle. Bauermeister, Mme. Van Cauteren and Miss Traubmann; M. Salignac, De Vries, Sigs. Bars, Viviani, Corsi and M. Lassalle. Conductor, Sig. Mancinelli.

SATURDAY EVENING—EXTRA NIGHT—ROMEO AND JULIET—Miss Engle, Mlle. Bauermeister, Mlle. Belina, M. Plançon, De Vries, Bars, Sigs. Campanari, Viviani, Vascchetti, Corsi and M. Salignac. Conductor, Sig. Mancinelli.

In addition to the above performances at popular prices two performances will be given at usual prices.

WEDNESDAY—FAUST—With the following ideal cast: Mme. Calvé, Mlle. Bauermeister and Mme. Mantelli; M. Ed. de Reszké, Sig. Ancona, Sig. Viviani and M. Jean de Reszké. Conductor, Sig. Mancinelli.

SATURDAY AFTERNOON—Last matinée—Opera to be announced.

After the appearance of this announcement the management naturally did not expect anyone to

patronize these operas at \$3.50, &c., a seat when they were promised for this week at \$2 a seat, &c., down to 75 cents, reserved. It will also be seen that the performance of to-night is to be Faust at the old price, and yet on Thursday last, when the new scale of prices was already known the attendance at Faust with Calvé and Jean Reszké amounted to a corporal's guard—at the old price. Now, if Chicago refused to attend a Faust performance with Calvé and de Reszké at \$3.50 and less a reserved seat before the announcement of a \$2 series, there need be no attendance expected at the old price this week "in response to numerous requests from patrons" who want \$2 seats.

We should like Mr. Grau to be candid and give us his opinion of that Huguenot cast. Leave the female singers out of it for the sake of courtesy and just notice the men—Ceppi, Ancona, Bars, Corsi, Viviani, Vascchetti, Vanni and E. Reszké.

Jean Reszké will not help his friend Grau out after all, for he will not sing in one of these popular \$2 performances. Oh, no; when it comes to a genuine, sincere sacrifice and an effort to meet the public and to help out a manager, Jean Reszké cannot be found. Thanks to Chicago, the whole hypocritical scheme has been unmasked.

#### EDITORIALS ON OPERA.

WHEN this paper started its campaign against the reprehensible and vicious high salary crime, of which a lot of foreign singers are the sole beneficiaries, it also announced that within a short time the daily press of the country would be compelled to participate in a discussion of the subject. Many reprints of articles from daily papers in these columns for weeks past show that the press is alive to the evil, and we take pleasure in adding a number of important editorial comments from great dailies in these columns to-day.

The first is from the Brooklyn *Daily Eagle* of Sunday, March 7.

#### The Outcome of All-Star Opera.

The supplementary season of opera in New York by the Grau Company has been abandoned, and it is more than probable that the directors will call off Mr. Grau from his unprofitable Chicago season, and his attempt to give high priced opera in various Western towns. The spring opera in New York is never so important from an artistic or a financial standpoint as the earlier performances are, but it is unfortunate to have the musical opportunities of the year shortened, and it is more unfortunate that the army of hard working but obscure musicians and attachés, whose chief means of support comes from the opera company, should be thrown out of work weeks earlier than they had expected to stop. Their season is short enough at best, and their pay is small enough, and the closing of the opera is to be regretted as would be that of any other great business enterprise which increased the army of the unemployed.

But the result is the legitimate fruit of the attempt that has been made to push the star system to its furthest limit. The limit has been reached and the system has broken. New York is not a musical city. It cares for great and greatly advertised singers, and it pays millions in a winter to see and hear them. But the public which cares for great operas when they are interpreted by intelligent musicians whose dower of beauty or voice is not remarkable is not large enough to keep an opera company managed on strictly musical lines afloat three months in a year. Such an artistic public as that is a growth of years. New York has it not, and Mr. Grau was wise in his day when he gave opera with singers of sensational capacity. By that policy he is said to have cleared \$50,000 this winter in New York, notwithstanding that he paid four or five of his singers salaries which are ridiculous on any other theory than that they owned the opera house, and were entitled to take whatever part they fancied out of the receipts. The weakness of the system lay in the fact that these high priced stars were not machines but human beings. Two of them have broken down in health. Mesdames Melba and Eames will not be able to sing this spring, and the public does not care for opera without them. There are still the two de Reszkés with their vigor unimpaired, and Mlle. Calvé in a state of at least partial efficiency, but it is impossible to run an opera season on one popular prima donna. With two Mr. Grau might pull through, and if the directors had not allowed the tenor de Reszké to usurp the functions in the management of the opera house there would still be two to depend upon. With Mesdames Nordica and Calvé and the good supplementary singers in the company the season would not have fallen through. Madame Nordica has been kept out of the company to satisfy the personal feeling of Mr. de Reszké. With the personal relations of the singers the public has nothing to do, and they ought not to be thrown aggressively in the public's face. Certainly they ought not to be allowed to close an opera house. In a word, the directors should have directed. They hired Mr. de Reszké to sing, not to manage their business, for which several men in the board are a great deal more capable than he is. If they had realized that last fall both they and he would have been better off, for this absurd salary and still more absurd percentages would have some weeks yet to run, and the public which cares for opera would have had opera to go to. Let the shoemaker stick to his last and the actor to his stage in future.

This next is from the Chicago *Tribune* of March 7,



and is full of material subject to weighty consideration.

#### The Opera Managers' Menace.

Mr. Robert Dunlap, president of the Abbey, Schoeffel & Grau Opera Company, has announced officially that "Chicago will not have a grand opera next season unless we secure a guaranty sufficient to cover our expenses." To which it may be replied, first, that it will not be a calamity even if Chicago should be deprived of grand opera as now conducted, and its high priced singing birds should warble elsewhere. If, therefore, Mr. Dunlap has issued his pronouncement as a menace, he may be assured no heed will be paid to it.

It may be replied, second, that Chicago will not give a guaranty of expense unless a first-class troupe is provided, with a repertory containing novelties, and the prices of performances are fixed at reasonable rates. On these lines when artists are advertised they must appear, when novelties are announced they must be given, and the representations must be up to grade; and, further, the prices of tickets must not be extortionate. The managers contend that they have to charge these high rates because of the high salaries paid to their leading artists. Then these salaries should be reduced to a more reasonable standard. There is not an artist in this troupe who is not receiving in this country from three to five times as much as he or she gets in Europe. This is absurd. It is something more than absurd. It is extortionate, and would not be attempted were it not believed that American opera-goers are gullible and that society is so wedded to Italian opera that it must have it at any price.

The managers of the troupe have now had an object lesson in the Chicago season with its many light houses. It shows that opera-goers will not pay extortionate prices, especially when three of the drawing cards are away—two of them on the sick list, and the third barred out by silly professional quarrels. But whatever else the proprietors of this enterprise may do, whether they reorganize their system and reform it or not, they should not make the mistake of supposing that a threat not to come another year without a guaranty will be of any avail unless they agree to come here with a full instead of a crippled troupe and at reasonable instead of extortionate prices. They will fail to get a guaranty. There must be guaranties on both sides. There must be a *quid pro quo*. People must get their money's worth.

Another editorial contribution comes from the Philadelphia Times, which wisely adds the following comments to the current discussion. It is also from March 7:

Star opera may do well enough with plenty of stars; without stars it is a dismal failure. The de Reszké opera from New York has come to grief in Chicago. The performances were good enough, no doubt, but in the absence of the famous sopranos the people declined to pay the high prices, and the season has been cut short. Not only has the tour been abandoned, but there will be no supplementary season in New York.

There need not be any regret for this broken bubble. The New York speculation has gone far to destroy any possibility of establishing opera in this country, and the best to be hoped for is that its collapse may be final. With the star competition out of the way, it might be possible to begin at the foundation and build up a stock opera on a rational basis at prices that would bring it within the reach of popular support.

Even this will take time, for the extravagant salaries paid in New York have raised the cost of even second-class singers and at the same time have raised the expectations of the public beyond all reason, making the interest depend on the artists rather than on the music. Thus Mr. Damrosch, starting in to give his Wagner operas in New York, is basing his appeal largely upon the engagement of Madame Nordica. This will greatly strengthen his forces, no doubt, but as long as opera depends on the prima donna it will always have a precarious existence.

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And here is another from the Brooklyn Daily Eagle, dated a few days later than the first:

We have Nordica here and Mrs. Eames-Story, and Ella Russell, of Cleveland, is coming back, and here is our Brooklyn singer, Lillian Blauvelt; yet they cannot have opera unless Melba consents to come back. What nonsense! Haven't we worshipped the foreigners about long enough?

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From another Brooklyn daily paper we reproduce the following little gem:

Nordica seems to be faring much better than de Reszké at present, as the result of their row. It is reported that she will get \$6,000 for her four appearances with the Damrosch Company in New York, beginning this week, while the tenor in Chicago is suffering in his most sensitive spot, which is not his throat, but his pocket. That unenlightened American city persists in leaving great groups of empty chairs when the de Reszkés sing, and there is seldom any \$5,500 gross in the house, above which figure he gets the 25 per cent. that has swelled his fabulous earnings in New York. Worse than that, Mr. Schoeffel announces that unless Melba and Eames can sing the supplementary season in New York will be abandoned. In that case the tenor won't get even his little \$1,250 a night, to say nothing of percentages. So it seems that even de Reszké can't give opera without a prima donna of some sort.

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And here is a splendid contribution which James L. Ford signs in his daily column, which is especially dedicated to Mr. Reszké's brother-in-law and a few others like him up at the Opera House.

But, after all, it is not until we reach the high plane of Italian opera and find ourselves among artists who can earn in a single night as much as the most fortunate actor receives in a month that we find the theatrical leech in his finest state of development. I doubt if there could be found, even in the city's lowest slums, anything to equal

the sinister faced, evil smelling beasts who cluster about the dressing room doors and attend to the confidential affairs of the singers. Nearly every one of the high priced stars receives a percentage of the gross receipts, and as he cannot sing and count money at the same time, he considers it necessary to have his personal representative in the box office while the treasurer makes up the house. I cheerfully advise anyone interested in the study of physiognomy to take a look at the swarm of semi-human vultures who assemble every night to watch the treasurer count the money. When that duty is over each one of these ill-omened birds of prey receives a roll of bills and flees with it to the regions behind the scenes. Musicians are really more credulous even than actors, and will eagerly swallow any story concerning the ability of some unclean leper to "work the press," as it is called.

The process of "working the press" is, after all, an easy one. The agent has nothing to do but get up early, buy all the newspapers and cut out every paragraph or article relating to his employer. Then, when the singer arises, he finds the agent waiting on his doorstep with the clippings in his hand. If the notices are favorable the agent explains that it was he who made them so. If they are not he wags his head ominously and is afraid that unless the artist will consent to give him two or three hundred dollars to distribute among the critics they will be worse next week. It is strange that a man or woman endowed with the ability to make as much money as singers do and to travel from the hotel to the stage door without getting lost should be gullible enough to submit to the extortions of leeches whose facial expression is vile enough to put a Williamsburg goat on his guard, and cause the Central Park hippopotamus to hide himself in the deepest recesses of his tank.

When the theatrical leech has a few moments of leisure on his hands he invents and circulates scandalous stories about the different members of the company, and as the grand opera hanger on is the superior in point of villany to all other varieties of his species, so are the stories told of grand opera artists infinitely more filthy and libelous than those circulated about the humble queens of song and dance.

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JAMES L. FORD.

But Mr. Frank S. Pixley, who writes for the Chicago Times-Herald, is "way off" in the following lines:

Grand opera, on both sides of the footlights, is costly. The performances by Manager Grau's company at the Auditorium cost the management from \$2,500 to \$6,000, or even higher when exceptional casts are employed. Jean de Reszké is the highest priced song bird of the lot since Melba has gone back to France. It is a pretty good guess that the great tenor gets not far from \$1,500 for each performance. Calvé commands from \$800 to \$1,000. Plançon receives \$800 and Edouard de Reszké not much less. The other stars range from \$200 upward. But the stellar talent by no means includes all the heavy expenses. The orchestra costs \$350 a performance, the chorus costs \$150, the ballet \$100 and the musical conductor \$50, to say nothing of the stage director and the small army of assistants he employs.

FRANK S. PIXLEY.

The following table will explain to Mr. Pixley wherein his error in figures lies:

#### COMPARATIVE SCALE. PER NIGHT. (LATEST REVISION.)

	New York and Chicago.	Paris.
Jean Reszké.....	\$3,000	\$200
Ed. Reszké.....	2,000	80
Melba.....	1,600	200
Calvé.....	1,500	200
Plançon.....	750	100
Lilli Lehmann.....	1,000	100

Bayreuth.

(She demanded \$1,600 a night with the Metropolitan Company in Chicago.)

THE Indianapolis May Musical Festival committee has engaged Calvé to sing on the third day of the festival, May 22—that is, Saturday night. She will receive \$3,000 for a few songs that night. This sum of 15,000 frs. is as much as she gets in her native country, France, in a whole year. But she is reasonable compared to Jean Reszké, who draws that much a night here in New York. Out in the common sense West he does not draw a cent, but must put part of his New York profits into the treasury to keep things going, and thus the law of compensation does its work effectively. No American girls can sing in Indianapolis, when Calvé gets \$3,000 for one night. It requires considerable singing of a considerable number of American girls before they can make \$3,000 in one night. But this thing will, after a while, adjust itself. We are going to learn how much Calvé drew that night at Indianapolis.

**Charles A. Rice, Tenor.**—Here are a few of his dates, booked for April: Stainer's Crucifixion, at Summit, N. J., 6th; operatic concert, with Miss Clary, Miss Hilke and others, at Summerville, N. J., 19th; Clan McKenzie, New York city, 30th; several important engagements with the Masonic Quartet, and a number of society dates to fill in New York city.

**Hubert Arnold, Violinist.**—Says the Hudson (N. Y.) Republican:

Mr. Hubert Arnold is one of nature's violinists. Violinists are mad—created—a few are born. Mr. Arnold was born a violinist. While yet a very young man, in tone, temperament and technic he is the peer of any. His playing of the Vieuxtemps Caprice and Fairy Dance of Bazzini displayed a technic simply marvelous. His tone is broad, sympathetic and crisp, and his staccato is bewildering at times in its brilliancy.



#### PIPER, PLAY.

Now the furnaces are out,  
And the aching anvils sleep;  
Down the road the grimy rout  
Tramples homeward, twenty deep.  
Piper, play! Piper, play!  
Though we be o'erelaborated men,  
Ripe for rest, pipe your best;  
Let us foot it once again.

Bridled looms delay their din,  
All the humming wheels are spent;  
Busy spindles cease to spin;  
Warp and woof must rest content.  
Piper, play! Piper, play!  
For a little we are free;  
Foot it, girls, and shake your curls,  
Haggard creatures though we be.

Racked and soiled the faded air  
Freshens to our holiday;  
Clouds and tides our respite share;  
Breezes linger by the way.  
Piper, rest! Piper, rest!  
Now a carol of the moon;  
Piper, piper, play your best!  
Melt the sun into your tune.

We are of the humblest grade;  
Yet we dare to dance our fill;  
Male and female were we made—  
Fathers, mothers, lovers still.  
Piper, softly, soft and low;  
Pipe of love in mellow notes,  
Till the tears begin to flow,  
And our hearts are in our throats.

Nameless as the stars of night  
Far in galaxies unfurled,  
Yet we wield unrivaled might,  
Joints and hinges of the world.  
Night and day, night and day,  
Sound the song, the hours rehearse;  
Work and play, work and play,  
The order of the universe.

Now the furnaces are out,  
And the aching anvils sleep;  
Down the road a merry rout  
Dances homeward, twenty deep.  
Piper, play! Piper, play!  
Wearied people though we be,  
Ripe for rest, pipe your best,  
For a little we are free.

—From John Davidson's *New Ballads*.

I DO not know how many editions of *How to Listen to Music*, by Henry Edward Krehbiel, have been published, but I do know that the book has had a big sale and is having one. Mr. Krehbiel's sub-title is rather unfair—Hints and Suggestions to Untaught Lovers of the Art—for many well taught and well grounded lovers and practitioners of the noble art of music might profitably dip into the pages of this admirable and unpretentious book.

It sets forth in clear, exact English the story of music, its elements, its content, how to listen at a concert, a valuable and concise exposition of the orchestra, a bird's-eye view of the opera, a chapter on choirs and choral music, a talk about piano recitals and a consideration of musician, critic and public. There are illustrations, musical examples and an index; and you can hardly find me the musician, professional as well as amateur, who will not arise his memory refreshed and strengthened by a reading of Mr. Krehbiel's entertaining and valuable book.

He expounds no pet theories, never assumes the air pontifical of the critic and has some sensible things to say about music critics and criticisms. Fault was found by a Boston reviewer, the plea being that the title was misleading. I do not see where this objection comes in. Mr. Krehbiel does not pretend to give you ears or musical brains; he merely and in the most generous fashion indicates, outlines and describes the leading characteristics of music, its varying kinds and the way to prepare for a sound musical education. The book is not a primer, neither is it purely an essay. It should be on the shelf of every student of music, yes, student and professor, too.

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In his chapter about criticism the author holds forth on the perniciousness of the musical rhapsodist,

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and quotes from the Reverend Haweis, whose gossip about music is really a thorn in the flesh, and about as valuable a contribution to the art of music criticism as are the novels of Marie Corelli considered as pictures of real life. Then Mr. Krehbiel quotes appreciatively from Dr. John Brown's account of a Beethoven sonata, and says "That is Beethoven."

Not a bit of it, my boy, not a bit. Mr. Haweis, despite his overwrought verbal description of the playing of Ernst, has as much right to say his view is correct as John Brown. The latter is a trifle more sober in his imagery, that is all.

But it is not Beethoven, and no words can give us Beethoven, and that is where the excuse of the rhapsodists lies. It is difficult to speak in prose of music; either gorgeous and inflated phrasing, else bald technicalities, and so you are confronted on one side by Scylla, on the other by Charybdis. As I have been frequently shipwrecked on both rocks I know whereof I write.

Scribner's publish *How to Listen to Music* in an elegant and compact volume.

What devilry is the officious Anthony Comstock up to now? He has seized Gabriel d'Annunzio's *Triumph of Death*, and proposes suing the publishers, George H. Richmond & Co. It is a subject for national laughter to think of this morbid-minded fellow nosing among the masterpieces and setting up a cry of "obscenity" in a city where the foulest newspapers in the world print prose and pictures of unmentionable kinds. Pray, to what are we coming? A recent visitor here, a Frenchman, in his book speaks of American good humor as the besetting national sin. We allow a man like Comstock, a man who has grown gray in the pursuit of the nasty, to dictate to us our reading matter. We tolerate a millionaire busybody like Elbridge T. Gerry, with a society of his own, to say who shall or shall not go on the boards. Both these men get special legislation, and both these men are virtually dictators, and year after year New York grumbles and groans, but never lifts a finger to fight these foes of public speech and liberty.

Oh, for some public spirited citizen or group of citizens to teach this Comstock to mind his own business! I hope Richmond & Co.—indeed I hope the entire publishing trade of New York—will fight the fellow into obscurity. Things have come to a pretty pass when an illiterate official on the bench presumes to pass judgment on our taste in literature. Remember the laughing stock Paris authorities made of themselves when Flaubert was prosecuted for *Madame Bovary*, a prim Sunday school tale, as Henry James calls it.

So long as decorous English is used, no subject should be impossible for the writer, granting of course his artistic ability and power to handle his theme. If as much care was supervised in the writing of beautiful English as there is in jumping on the choice of theme, the morals of the public would be greatly improved.

As for Comstock, I would have him bound hand and foot and make him listen to readings from the Bible, Shakespeare and the daily newspapers, and then perhaps he might modify his opinion of *The Triumph of Death*, a book, I will wager, he never read, and if he attempted to he would not understand it, for it was done into good English by Arthur Hornblow, and I cannot conceive of Comstock and good English in the same class.

"The works of Henry James are a series of exquisite disappointments," writes someone in the *London Academy*. I fail to see the disappointment, although the exquisite is always to be found. The *Spoils of Poynton*, this writer's latest novel, deals with a theme that is caviare to the general reader, yet is the book full of humanity and delicate strokes of art and observation. If you admire Mr. James you will like the novel; if you do not admire him, why, for heavens sake, do not torture yourself!

Of course Augustus Van Biene, who is really a better cellist than he will let the public hear, is not so angry about that alleged caricature at the Garrick Theatre. Ferdinand Gottschalk is too excellent an artist himself to grossly imitate one person, especially a person of Van Biene's peculiar personality. I saw the clever actor as *Herr Katzenjammer* in Never

Again, and his make-up reminded me much more of Richard Wagner than Van Biene. He is the type of the conceited virtuoso and has at times a touch of the celebrated Vladimir de Pachmann.

Comical in the extreme, Mr. Gottschalk's performance never oversteps the bounds of good taste nor of the probable.

Carnegie Lyceum was crowded last Thursday afternoon, and with the exception of a few miserable males, under strong female escort, the audience was entirely composed of the unfair sex. Florence Terrel gave a piano recital, assisted by Gertrude May Stein; hence the large audience.

The first time I heard Miss Terrel play was at Bruno Oscar Klein's concert, when her brilliant and dashing performance of that genial composer's concertstück for piano and orchestra told me that Alexander Lambert had launched another piano talent.

I was informed that Miss Terrel was nervous the other day. I did not notice it. She played Nicodé's *Variations and Fugue*—a very much varied fugue—with great breadth, repose and clarity. It was a good piece to prelude with, although I found but little fantasy in it. Nicodé has joined the large and noble band of music makers.

I liked her clear, musical and elastic touch and fresh girlish style in Bruno Klein's pretty capricette, but she did not fathom the tragic depths of the second Brahms' rhapsodie, although the crosshand skips and tonal gradations were all well done. Brahms is for the one who has sorrowed and been killed by joy, and I hope it will be many years before Miss Terrel can play the drastic music of this master-pessimist.

The Chopin G minor ballade, the Tausig-Scarlattini number and Rubinstein's C major study all revealed the versatility of this young woman, who has temperament, audacity and brains. She has been taught the way a pupil should be taught, for she has retained her individuality and native quality, untouched by pedantic methods.

Miss Stein sang the Bemberg Jeanne d'Arc aria, which she has made peculiarly her own. She also gave us songs by Dvorák, Brahms, Tchaikowsky and Wagner. I like the latter the best, *Schmerzen* and *Traume*. As is always her way, she sang with unerring, artistic intelligence and musical charm.

The Vienna correspondent of THE MUSICAL COURIER was for several years Lillian Apel, of Detroit. This independent young lady has returned to this country after studying with Leschetizky and in Paris with Ludovico Breitner. She is an excellent pianist, and her interesting and insolent personality—she wears her hats in a wayward, gypsy fashion—her brilliant eyes and easy pedaling, not to speak of her fine finger and wrist technic, rich complexion and genuine musical feeling, all combined should make her a favorite on the concert platform.

When I write of pretty girls who play piano I get mixed up!

George Henry Payne is a daring young man. He looks like a lad fresh from Eton or Harrow, but can paralyze you with discourse about the new Hedonism, Ibsen, Nietzsche, Vance Thompson and Schopenhauer. Mr. Payne lectured in Newark Sunday of last week on Nietzsche and must have raised a neat little row. The Newark Liberal Union invited the young journalist to talk, and talk he did, to such effect about the over-man and the beyond-man that several Newark pundits became enraged to hear wisdom ladled to them from the mouth of babes, and started in to make remarks about Mr. Payne, his youth, his forehead and his ears. One scientific "gent," brought up by hand on Nordau, discovered marked signs of degeneracy in the lecturer, who, on hearing his critic was a phrenologist, proceeded to analyze his feet, and the meeting grew to be warm, and finally Nietzsche vacated the field in favor of gall.

All of which proves that Newark is as yet not a proper place to try the newer Hedonism. Mr. Payne should have gone to Hoboken, for there and at Meyer's Hotel the newest Hedonists may be seen every day, Sundays included, filling their souls with Heaven and

Hoboken's ether—true Hedonistic ether, called at this time of the year by the profane bock!

John F. Runciman, the music critic of the *Saturday Review*, wrote an excellent estimate of Franz Schubert for his journal, and in it I came across this paragraph. The G. B. S. referred to is our old friend, Barney Shaw:

"Liszt had the highest admiration for everything Schubert wrote; Wagner admired the songs, but wondered at Liszt's acceptance of the chamber and orchestral music. Sir George Grove outdoes Liszt in his Schubert worship; and Mr. Jacques, rushing in, as his kind always does, where Sir George would fear to tread, boldly, blatantly, asserts that Schubert is 'the greatest musical genius that the Western world has yet produced.' On the other hand, my colleague G. B. S. out-Wagners Wagner in denunciation, and declares the C symphony childish, inept, mere Rossini badly done. Now I can understand Sir George Grove's enthusiasm; for Sir George to a large extent discovered Schubert; and disinterested art lovers always become unduly excited about any art they have discovered—for example, see how excited Wagner became about his own music, how rapt Mr. Dolmetsch is in much of the old music. But I can understand Wagner's attitude no better than I can the attitude of G. B. S. I should like to have met Wagner to have said: 'My dear Richard, this disparaging tone is not good enough: where did you get the introduction to the *Valkyrie*?—didn't that long tremolo D and the figure in the bass both come out of *The Erl King*? has your Spear theme nothing in common with the last line but one of *The Wanderer*? or—if it is only the instrumental music you object to—did you learn nothing for the third act of *The Valkyrie* from the working-out of the *Unfinished Symphony*? did you know that Schubert had used your *Mine* theme before you in a quartet? do you know that I could mention a hundred things you borrowed from Schubert? Go to, Richard: be fair.' Having extinguished Richard thus, and made his utter discomfiture doubly certain by handing him a list of the hundred instances, I should turn to G. B. S. and say, 'My good G. B. S., you understand a good deal about politics and political economy, Socialism and Fabians, painting and actors [and so on with untrue and ill-natured remarks *ad lib.*], but evidently you understand very little about Schubert. That Rossini crescendo is as tragic a piece of music as ever was written.'"

In a newly published book, *Hours with Famous Parisians*, M. Catulle Mendes is interviewed by the author, Stuart Henry, and thus discourses on Wagner, for he was his intimate friend and is to-day an active Wagner propagandist:

"Wagner worked mornings. We joined him at 2 in the afternoon, and spent the rest of the day with him. We often found him in his wrapper at work, playing the piano with his left hand and jotting down notes and words with his right. He was very methodical—regular in his habits. They may say what they please, but all men of genius are like that.

"What an entertaining host—Wagner! I have never seen his equal—hospitable, open, enthusiastic, informal. He took us all around Switzerland, and we could hardly succeed in spending 50 centimes. He paid everything. He had the best rooms in the hotels engaged ahead, and all bills receipted in advance. We had the choicest of everything. Nothing was too good for us.

"Wagner was then fifty-six or fifty-seven years of age, and the greatest romp you ever heard of. Often when he saw us coming he would jump out of the window of the first floor into the garden, in order to welcome us the quicker. Villiers was playing ball with Wagner's dog one day and the dog accidentally bit him in the hand. Villiers had to go about with his hand tied up. Wagner pretended that the dog was mad and that Villiers was a victim of hydrophobia. Sometimes when Villiers and I entered the garden Wagner would run to the nearest tree and climb it, in playful pretension that Villiers was an enraged creature seeking whom he might devour. A perfect tomboy!"

M. Daudet characteristically tells the story of Wagner's admiration of him:

"No, I never met Wagner, but I will tell you this: One day an acquaintance of mine was in Wagner's

cabinet de travail at Bayreuth. Among the portraits hanging there he was surprised to discover mine. 'What!' he exclaimed. 'Why here's a Frenchman.' 'Yes,' responded Wagner, 'I am fond of Daudet; he is the only Frenchman I would have in my house.'"

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I append a curious story called Unlimited Technique, a nightmare which comes to me signed H. O., the writer of which my editor seems to know. As a protest against the fad of foreign study it will serve its purpose. My compliments to H. O.

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Ten hours hard work! Ten hours of Chopin's B minor sonata and Tausig's Tägliche, and now, somewhat prostrated, with feet encased in impossible German slippers and propped against a still more impossible German stove, in the vain endeavor to extract some warmth from it, I fall to musing. \*\*\* Ever since I can remember I had been told that Germany was the Ultima Thule for the piano student, and although I had no faith in the prescription, still, arguing that I could at least buy the reputation of having studied on the Continent, I found myself some six months since enrolled as a student of one of the most famous German conservatoriums.

I had the good fortune to meet almost immediately some of the most distinguished of my fellow students, although their qualifications for being so considered seemed to me somewhat curious. As in a dream I recall especially three lank Germans with lustreless hair a foot long. One, a consumptive looking youth with a diffident chin, was introduced to me as being capable of playing more notes to the minute than any other "Con" student. This reason for pre-eminence created in me a foolish desire to smile, but I nevertheless ventured to inquire as to the special qualifications of the other two. One, I learned, was capable of playing louder than any of his fellow students, and the other never by any means played a false note.

I was informed that Rosenthal was the greatest pianist of the day, and that d'Albert was in their estimation the next greatest. On my venturing to timidly mention that Paderewski, to my poor thinking, played rather well. I was informed that "Paderewski was a fraud." Their teacher, who had never heard Paderewski, had told them that he actually took three minutes to play Chopin's great C minor etude; that the correct given metronome time was two and a half minutes, but that he of the diffident chin was actually capable of playing it in one minute and three-quarters. Moreover, Paderewski could not be considered a pianist of the first rank, as he had not yet played in Germany; and as to his being thought a great pianist in England and America, it was conclusive proof that he could not play at all, and that he was in consequence afraid to appear before a critical German audience! Musingly I recall how that fatal conversation begat the technical fever in me; how I learned that their one sole aim and desire was to play a concerto (always too difficult) with their conservatorium orchestra, and to that end one of them had practiced Schumann's A minor concerto for nearly fourteen months, and then found that his fingers ran away with him; that they studied about three pieces in five years, and that the rest of the piano literature was a sealed book to them. I learned that their gods were Hummel, Moscheles and Co.; that Liszt and Rubinstein could not compose, and only wrote orchestral music for the piano; that their teacher was a violent anti-Wagnerian and boasted that he had never heard a Wagner opera in his life and never intended to; and that of the modern composers Brahms alone was considered worthy of the peerless fingers of the students of the L—g conservatorium. How well I recall that conversation, to me necessarily washed down with liberal potations of Münchener Hofbräu. What wonder I succumbed to the vain glory and the beer—I who had never heard any great artists only those of a lesser rank.

That night gave birth to a great resolve—I would acquire such a technique that Rosenthal's greatest feats should be but as the infant stammerings of a child in comparison.

For three months I strove and struggled. I took Czerny in six-hour portions; I thrashed Herz; I pounded Kullak's octaves daily; I pulverized Moscheles, and I took Hummel in homeopathic doses. My touch grew hard and my fingers more bonily flexible. Alas! Rosenthal was as far off as ever. Not yet could I manage the Chopin etude in one minute and three-quarters; not yet could I do Rosenthal's perversion of Chopin's D flat value.

I grew desperate. I thought of Schumann and his mechanical contrivance, Lieber Gott! Eureka! Donnerwetter! An idea! \*\*\* For six weeks I attended no lessons. I pored over my problem by night and by day. My idea, my machine, approached completion! At last—It worked! Joy! I wound it up—with my watch—at night! I put my fingers feverishly in the sockets and slept—yes, I slept—slept while practicing the Chopin study in sixths! And the next night I did ten hours of Czerny, Moscheles and Co., divided into equal portions. No longer was my brain paralyzed by doses of factory made (any length

cut to order) music. By day I played my beloved Chopin and Liszt; by night the piano school of Czerny had it out of my brainless fingers. My technical progress was astounding! I became the best student in the conservatorium!

I practiced twenty-four hours a day—I would I could have done twenty-five—when, alas! a friend of mine was taken ill.

I went to see him.

A certain pianist came that way, and I was induced to go and hear him play again.

With the first notes I felt that I was saved. I took a month at the seaside and withdrew my name from the L—g Conservatorium. How deeply I must have sunk to have played Chopin's Polonaise Fantasie through with the set metronome.

And now, dear reader, should you think that the Germans are not as musical as they are painted, I must disillusion you. I have seen Germans sit out patiently the performances of classic music and opera so execrably done that they would—with us—have called forth vigorous protests in the shape of eggs and other vegetables of doubtful freshness. Such patience can only be explained as being the result of a superior musical organization—above trifles. More! I have even heard German children of a very small type cry in suspiciously Wagnerian motives and with almost as passionate an emphasis and disregard of intonation as the average German vocalist. What! Germany not more musical than America or England? Bah! Why they use Siegfried's horn motive as a door opener when they have forgotten their latch key. Could one go further?

### First Powers—Brockway—Mannes—Lenten Musicales.

THE first of three musicales occurred last Wednesday morning at 11 o'clock in Carnegie Lyceum, before a very recherché audience, with the following program:

Sonata (Kreutzer) .....	Beethoven
Mr. Howard Brockway and Mr. David Mannes.	
Printemps qui Commence .....	Saint-Saëns
Dodolnette .....	Mary Knight Wood
On Land or Sea (in manuscript) .....	Miss Sara Layton Walker.
Canzonetta .....	Godard
Scherzo .....	David
Mr. Mannes.	
In Springtime .....	Victor Harris
Music When Soft Voices Die .....	Miss Walker.
The Blackbird .....	Godard
Adagio Pathétique .....	Mr. Mannes.
Si tu Veu .....	Massenet
Mignon .....	Miss Walker.
Accompanist, Mr. Victor Harris.	

Mr. Brockway's sore finger made changes necessary, resulting in the program being given as above. He was to have played his own ballade, op. 10, a work of which Mr. Floersheim wrote (from Berlin, where the composer then lived) in enthusiastic terms.

The two movements from the Kreutzer Sonata were given a right worthy reading, full of genuine, lofty dignity and classical repose. Certainly there were flaws; but the true, earnest sincerity with which both played the very difficult work was in evidence. In the first variation, with its delicate violin accompaniment, Mr. Brockway's facile trill and mordent, staccato and well-rounded phrasing, sounded elastic and clear. The second, the violin variation, with its semi-saltato staccato, was played gently, without any excitement or concert brilliancy, and the two following concertante variations, in which the instruments share equally, were excellent examples of mutual self-repression. The fourth variation especially, full of trills, arpeggi, and scale passages, showed the beautiful tone and brilliant filagree capacity of the pianist!

Miss Sara Layton Walker was unknown here two months ago, except to a favored few; she was then on her way to Cleveland after several months spent in study with Fidele Koenig in Paris. One well-known raconteur said then that "her voice was fit to eat." Well, Cleveland, Ohio, has lost her, and we are the gainers, as it is Miss Walker's intention to make this her headquarters after her concertizing and participation in musical festivals in the West. Mary Knight Wood's Baby Song was tenderly sung and much applauded, and in the Land and Sea (MSS.) the rich voice shone probably to fuller advantage than at any time during the morning. Of the three songs by Harris, the Springtime (in C), with the refrain: This Is Spring, This Is Youth! was sung in genuinely impassioned style, Miss Walker's splendid diction being much in evidence.

Again, in the Godard adagio Mr. Mannes' noble Villaume, said to resemble in its deep tone the famous Paganini Tuscan Strad, gave forth a volume of sound, a devotional intensity which was nothing short of astonishing. How much of this was the instrument and how much the player, whose large and varied experiences in his comparatively short life have given him immense power of expression, cannot here be said. The adagio was a prayer, a whole chapter—nay, the book itself. Mannes cannot have such moments often.

Mr. Brockway is a model of repose and sympathy; especially in the former can the accompanist find an example worthy of imitation.

The hall was well filled, the stage decorated with refreshing green, and flowers for Miss Walker plentiful. The buzz of low voiced conversation alternated with the deepest silence—an audience enjoyed by the participants on the stage. Among those who occupied boxes were:

Mrs. Albert Bierstadt, Mrs. John D. Rockefeller, Mrs. Henry Ross, Mrs. Edward Knox, Mrs. Frank Northrop, Mrs. Edward Copeland Wallace, Mrs. Wallace C. Andrews, Mrs. Titus B. Meigs, Mrs. H. V. D. Black, Mrs. J. H. Lane, Mrs. E. W. Bliss, Mrs. Charles I. Hudson, Mrs. Harry Horton, Mrs. William H. Bliss, Mrs. W. D. Lawrence.

Some of the more prominent in the auditorium were:

Mrs. Paul D. Cravath, Mrs. Frederic Goodridge, Mrs. Jerome Bernheimer, Mrs. Theodore Sutro, Mrs. H. C. Fahnestock, Mrs. Augustin Daly, Mrs. Arthur Root, Mrs. Frank Hastings, Mrs. Charles B. Foote, Miss Martha Washington Beckel, Mrs. John W. Auchincloss, Mrs. Colonel Waring, Mrs. John Blanchard Gleason, Mrs. E. C. Benedict, Mrs. Richard Barnes, Mrs. Blakely Hall, Mrs. J. B. Cornell, Mrs. Trenor Park, M. S. J. A. Trowbridge and others of the social and musical world.

### Carnegie Hall Sunday Concert.

THIS is the program of a concert given on Sunday evening last by the Metropolitan Orchestra, under the direction of Adolf Neuendorf, in Carnegie Hall. The assisting artists were Mme. Ruth Yebba, soprano, and Sig. Clementino de Macchi. Signor de Macchi replaced Sieveking, who had been announced to appear and play the Saint-Saëns G minor concerto, but who was unable owing to illness:

Overture, Magic Flute .....	Mozart
Piano solo, ballade in G minor .....	Chopin
Sig. Clementino de Macchi.	
Dreams (arranged for orchestra by Svendsen) .....	Wagner
Allegretto scherzando, from Eighth Symphony .....	Beethoven
Aria from Aida .....	Verdi
Mme. Ruth Yebba.	
Symphonic poem, Les Préludes .....	Liszt
Prelude to the opera Mataswintha .....	X. Scharwenka
Piano solo, scherzo, in C sharp minor .....	Thalberg
Sig. Clementino de Macchi.	
Waltz, Vienna Blood .....	Strauss
Entrance of the Gods into Walhalla, from Das Rheingold .....	Wagner

The orchestra did smooth, intelligent work under the vigorous direction of Mr. Neuendorf, who conducted with poetry and power. The Magic Flute overture was read with poetry and finesse, Wagner's Dreams was played with beautifully sustained breadth and feeling, while in the preludes of Liszt Mr. Neuendorf showed his strong appreciation of climax, working up his band to really impressive sonority. The strings lacked body in spots, and also sounded woody, but at times they regained vibrancy and played very well. The weather being bad, the audience was not as large as it otherwise might have been, but it was appreciative and gave Mr. Neuendorf the applause he deserved.

It would not be fair to judge of Sig. de Macchi's performance, the pianist having been called on at the last moment. The audience enjoyed his performance immensely, and he was obliged to give an encore. The concert was a good one, and such efforts deserve support.

**Ella Russell Arrives.**—Ella Russell, the American soprano, arrived Sunday on the Etruria, accompanied by her husband, Signor de Righini. She is to make her American debut next Friday in the Symphony Society concert in Carnegie Hall.

**Clary in Canada.**—Mary Louise Clary, the celebrated contralto, will make a short tour in Canada just before Easter, filling, among others, engagements in St. John, N. B., and Montreal, where she will be heard in a jubilee performance of The Messiah.

**Fellows' Lenten Song Recital.**—The assisting artists at the Lenten song recital, to be given at the Waldorf by Mr. Townsend H. Fellows March 18, are Katherine Bloodgood, contralto; Adele Lewing, pianist; Giacomo Quintano, violinist. The program is a good one.

**Lachmund Pupil with Orchestra.**—Miss Helen Robinson, a gifted piano pupil of Carl V. Lachmund, played at a concert in Providence with orchestral accompaniment on the afternoon of March 10. Her playing was so thoroughly enjoyed by the audience that she was requested to repeat her performance at the evening concert of the society.

**Broad Street Conservatory Recital.**—A recital was given last Wednesday evening by pupils of the Broad Street Conservatory of Music, Philadelphia. The piano department was represented by the Misses Carpenter, Wilkins, Evans, Roberts, Grosh, Pierman and Mrs. Childs, pupils of Mr. Gilbert R. Combs and Mr. Stanley Addicks; the vocal department by a male chorus of twenty, under the direction of Mr. Frederick Leonard. The program included Weber's overture, Euryanthe; Poem, op. 31, No. 2, Idylle and Dans le Hamac, by MacDowell; Scherzo Valse of Moszkowski; Romance and Soaring of Schumann; The Pilgrim, Adam; If I Were a Bird, Henselt; Fairy Tales, by Raff; Two Grenadiers, Schumann; Kammenoir Ostrow, Rubinstein; Capriccio Brilliant, Mendelssohn; Lullaby, of Brahms, and Land Kennung, by Grieg.

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## ALBANY.

ALBANY, N. Y., March 5, 1897.

THE most interesting musical event lately in this city was the debut of Miss Katherine Kantz at a piano recital given by herself in Odd Fellows' Hall March 3. Miss Kantz is a young Albanian and the daughter of one of our most distinguished piano teachers, Prof. John Kantz. The program selected was well judged and quite ambitious.

Barring a slight nervousness, which was but natural in a young performer making her debut before a home audience, Miss Kantz showed conclusively that she is an artist of more than ordinary ability. In the numbers requiring difficult execution she played with unerring accuracy and brilliancy. Especially fine was her delivery of the Chopin study in thirds. Miss Kantz's playing of the Schubert Impromptu and the Beethoven sonata, which were her opening numbers, gave a favorable anticipation to the audience of what would follow.

Miss Kantz is an excellent Chopin interpreter. Her conception is good, and she plays with a repose and dignity one would scarce expect of so young an artist. In every respect the recital was most delightful, and in my opinion it will not be long before Miss Kantz will gain deserved recognition in the musical world as a pianist of genius and marked attainments in her art.

The annual concert of the Albania Orchestra will be given April 27. The program selected for this concert is the best yet given by Albany's representative amateur instrumental body. The rehearsals have been steadily progressing under Mr. Fred. P. Denison, the conductor, who assumed control of the orchestra at the beginning of the season, and, from what I have heard at the rehearsals, the concert will be the best ever given by this body.

We are to have more amateur opera. This time it will be Pinafore. The leading spirit of the opera is Mr. William M. Newton, one of the finest baritone singers in the city.

Carreño will be here soon and will give a recital in Harmanus Bleecker Hall.

Albanians are awaiting in anticipation the May Festival of the Albany Musical Association. This is always the biggest musical event of the year in Albany, and the program arranged is magnificent.

ALFRED S. BENDELL.

## LOUISVILLE.

LOUISVILLE, Ky., February 24, 1897.

LOUISVILLE missed the Joseffy concert billed for the Smith & Nixon series for the month of February. Good concerts are so rare here that the loss of every one counts, and while no real reason has been assigned for this artist's non-appearance, if the particular local manager here is satisfied the subscribers may well be.

The Musical Literary Club gave a matinee February 5 with Mr. Sherwood as the attraction, and afterward had a reception in his honor at the residence of Miss Hattie Bishop, who had studied with Mr. Sherwood.

This branch of the Derthick Club is not the most enthusiastic one in existence, and, while it has the majority of our best musicians in it, somehow or other the interest shown is on the "intermittent fever" order. Mrs. John Atherton has tendered to the club the use of her handsomely appointed music room for the rest of the season, and with newly elected officers and an improved attendance certainly the Louisville branch should keep up at least with the New Albany one.

Mrs. Brannin Sherley, who has lately become a member of the College street Presbyterian Church choir, is visiting the family of General MacKenzie, of Washington, D. C. Mrs. Sherley is a noted Kentucky beauty with a lovely voice.

The Musical Club gave the second performance billed for its winter series of musical works on February 23. Handel's *Acis and Galatea* and the *Swan and Skylark*, by Goring Thomas.

One of these works would have been sufficient for the evening without the addition of solos between the first and second parts of the program.

Mr. Douglas Webb sang the part of *Polyphemus* exceedingly well, while Mr. George Hamlin fairly captured his audience as *Acis* and held it for the rest of the evening. He is by far the most satisfactory tenor who has visited Louisville as an oratorio singer.

Miss Katie Elliott sang the part of the *Skylark* well. The part is full of cadenzas, little rushes and bursts of melody, syncopations and high sustained tones that stand out clearly above the chorus and orchestra. Miss Elliott's voice is brilliant and vibratory, and her sympathy with the part she sings invariably makes her work satisfactory.

Mrs. Katherine Whipple Dobbs has a pure mezzo voice, which she always uses artistically.

Mr. Peter Schlicht, the baritone, seemed out of sorts, and was not up to his usual standard of excellence. Mr. Hamlin's *Summer, I Depart*, was gloriously sung.

The Musical Club will have two more concerts, *Samson and Delilah* and *The Creation*. For the former Mrs. Ruth Tilston Bangs, of Chicago, will probably be the choice, and it is to be hoped Mrs. Clark Wilson will be asked to repeat the wonderful success she made here last spring in her singing of *The Creation*.

The club deserves the encouragement and interest that it has received this winter. Mr. Shackleton has devoted his talent and energies to this enterprise for years, without thought of recompense. The board of directors has never failed to do all in its power to show



CONCERT PIANIST.

THE WOLFSOHN MUSICAL BUREAU, OR  
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its appreciation of him and his work, but it is dependent upon the public for what it can do.

Another public spirited man is Theodore Becker, who has this winter called together the choice talent from our theatre orchestras, and has formed a strong organization, which bids fair to take its stand in the front ranks of military bands in the country. He has given several excellent concerts, and has secured the largest contract to be let during the summer season for concerts in Phoenix Hill.

The concert for this February 26 will have for its soloist Mrs. Bertha Stege Milliken, a pupil of Stockhausen, and the program will comprise works grave and gay, to suit the masses.

A booklet of songs written by Alicia Keisker Van Buren, and published by George Jennings, of Cincinnati, is meeting with great success here and elsewhere.

Sieveking proved such a big success here in January that he has been secured by the Music Hall manager for March 15. Mr. Wilson has also booked Miss Allice Verlet for March.

Dr. Horatio Browne, of Christ Church Cathedral, is to have a Lenten choir of young women in vestments. This is an innovation for Louisville, and if it proves to be a matter of interest to the wandering Willies who prefer the promenade to the Lenten service it is to be hoped that other churches will do likewise.

MARGARET WARD BELL.

## EL PASO.

EL PASO, Tex., February 19, 1897.

THE cause of the divine art is growing, and the cause of the very undivine art of prize fighting is fading away in this, the metropolis of Western Texas. One year ago every kid in town was saving up his nickels—we don't have pennies out here—for a sweater, boxing gloves and punching bag, and the topmost niche in the temple of fame was thought to be reached only via the escalator of the fist art. Now this sort of thing is no more, and the flights of youth's rich fancies and the fancies of many not so youthful are likely turned toward the musical field.

There is a music hall here named after the great Chopin, and musical entertainments of a high order are given there. At a recent concert Mrs. Joseph Goodman, who has studied for eight years in Vienna, played the D minor concerto of Rubinstein, with orchestral accompaniment on a second piano by Miss Florence Beall, who has for two years been studying in Dresden and Berlin. Mrs. Goodman played for a second number the Twelfth Rhapsody of Liszt, and received an ovation, which she richly deserved. The performer played apparently without conscious mental effort, making easy work of the most complicated rhythms and brilliant and difficult cadenzas. Mrs. Goodman's powers as an artist in lights and shades and tone productions were shown to be marvelous, as were also her wrist staccatos. Miss Beall is a student of promise who is sowing the good seed of artistic performance and doing her share in raising the local standard of music. Her solo numbers at this concert were the Schumann nocturne, a Chopin nocturne and a scherzo by Kjerulf.

Next month Neely Stevens gives a piano recital in this city. It is to be hoped she carries a Steinway concert grand around with her as did Paderewski, for there is but one three cornered grand in this entire section, and that is over in Mexico.

We have also a fine pianist in Miss Adele Schutz, who studied for four years in Germany; also Mrs. E. C. Roberts, who has studied under the great Kullak and has been a professor in the New England Conservatory of Music. Then El Paso has Prof. Joseph Smith, formerly assistant organist of St. Paul's Cathedral in London, and a very capable musician, at present the organist of St. Clement's Church.

El Paso is noted principally for its instrumentalists, and among these is the McGinty concert band of thirty-six young men, including six saxophones, two oboes and a bassoon. The name was given the club that the band belongs to in a lark years ago, and the uncanny name has stuck and refuses to be obliterated. The band plays the same style of programs given by the big bands up North and plays regularly on the plaza in the summer season. In the last three years it has raised the standard of its music from the common band-book marches, polkas, schottisches, &c., to the heaviest sheet music, the latest acquisition being the Maximilian Robespierre overture and the Second Rhapsody. The band claims to be the best amateur band in the South, and the management proposes in the next two years to increase the roster to fifty-six men. The McGinty Club has also an orchestra of twenty-six men in its membership, and the full musical force of the club is shown at the McGinty blow-outs that are known pretty well in the West.

To raise the musical standard is the aim of the best musicians in town, and their efforts are meeting with success. We had a choral union here, the making of a fine organization, but it died, poor thing! Bad management killed it. But there is excellent material for such an organization in El Paso, and the union will be resuscitated later. An operetta, *The Merry Cyclers*, is to be given in the opera house by entirely local talent March 1.

The Grau Opera Company scored a big success here last week. The honors were taken by Miss Alice Carle, the contralto, whose rich, heavy melodious voice, and charming, winsome manner captivated her audience. Miss Johnson, the soprano, also made a hit, and numerous young swains fell in love with her. The Graus give a good show, as the company is made up of singers, and there are not two or three high priced stars backed by a no-good chorus.

ROBT. J. JESSUP.

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## DENVER.

DENVER, Col., March 6, 1897.

THE past four weeks have been unusually interesting to music lovers. The Apollo Club gave its annual concert Tuesday evening, March 2, at the First Baptist Church. Mr. Griggs has the club under fine control, and its attack and precision are most gratifying. The Apollo Club had the satisfaction of carrying off first honors in the competition for male chorus at the latest National Eisteddfod, and the prize contest piece, *Strike, Strike the Lyre*, by Cooke, was one of the program numbers. *Martyrs of the Arena*, De Rille; *Estudiantina*, Lacombe; *Sword Dance*, by Gounod, and a *Brahms lullaby* were all given with a fine appreciation of the phrasing and sentiment expressed.

A ladies' quartet from the Tuesday Musical Club and Mrs. Otis Spencer, a singer but little heard here, who sang with unswerving accuracy and great finish, made an effective contrast to the male voices. Miss Dupre contributed two violin solos, an andante cantabile by Sgambati, and a *Vieuxtemps* concerto, op. 30. She is a thorough artist, and the full organ-like tone which she gets from her Amati is as delightful as it is unusual.

Mr. Frederic Howard's invitation concert given at Central Christian Church Saturday evening, February 20, was one of the most brilliant social affairs of the season. Mr. Howard is as popular socially as he is artistically, and took this pleasant way of evening up social scores.

The church was lavishly decorated with palms, and the host was assisted by Miss Lucile Dupre and Mr. Rubin Goldmark. Prominent among Mr. Howard's numbers were the aria from *Hérodiade*, *Vision Fugitive*, by Massenet; *An die Musik* and *Gruppe aus dem Tartarus*, by Schubert; *Israël*, by Oliver King. Mr. Howard was in good voice. He showed greatest breadth of phrasing in the *Chamade Song of Faith*, and at the close of a long, exacting program gave as an encore Schumann's *Beiden Grenadiere*, with fine dramatic force and without the least traces of fatigue.

Mr. Rubin Goldmark, whose recent lecture on the Mastersingers of Nuremberg we remember with so much pleasure, played the eighth Liszt rhapsody, Schubert's impromptu in B flat and Weber's *Menuetto Capriccioso*. There was plenty of hard work for the accompanist, Mrs. Lewis Searing, and she did it remarkably well.

Mr. Henry Housley and Dr. Gower united forces at St. John's Cathedral Monday evening, March 1, and gave a joint organ recital. No organ in the city is heard to so good advantage as the one in the cathedral. Mr. Housley played the overture to *Oberon* and a *Battiste offertorio*. Dr. Gower gave a Handel concerto, the overture to *Midsummer Night's Dream* and the Turkish March, from *Ruins of Athens*, by Beethoven. Miss Martyn Hart, the contralto of the cathedral, and Mrs. Wood, of New York, assisted.

The Tuesday Musical Club, Miss Hattie Louise Sims director, gave an American composers' afternoon February 9. The interest of the occasion centred in the *Rose of Avontown*, by Mrs. Beach.

Arthur Foote, Ethelbert Nevin and E. A. MacDowell were other native writers who figured on the program.

On February 23 the club gave an evening concert at the First Baptist Church.

Miss Dolce Grossmayer played Beethoven's *Sonata Pathétique*, which, while interesting at a students' recital, seems particularly inappropriate for concert performance.

Miss Clark, the present accompanist of the club, gave three short pieces by MacDowell; Miss Houghton, a violin concerto, by Godeard, and Mrs. Whiteman, the contralto, sang three short songs.

The initial and final numbers of the club were *Love Plumes His Wings*, song, and a scene from *Midsummer Night's Dream*.

While the club work was well given, there was not enough variety for proper contrast, and the effect of the program as a whole suffered in consequence.

MAY WHITNEY.

**Theodore B. Spiering in Town.**—Theodore B. Spiering, of the Spiering Quartet, Chicago, is in town for a few days.

**Dempsey's Tour with Nordica.**—Here are some press notices anent Mr. Dempsey's trip:

Mr. John C. Dempsey has a voice of good compass, well cultivated to excellence throughout its range. His tone is rich and mellow, with the suggestion of the Irish touch that holds its own charm. He was very well received. After *Honor and Arms*, by Handel, came as an encore *Drink to Me Only*. Later he sang the serenade from Faust, showing taste in his phrasing and force in his delivery. As an encore number he gave the Irish comic song, by Hayes, *Off to Philadelphia*. Mr. Dempsey possesses the distinction of clear enunciation without the unpleasant pre-eminence of accent that follows obvious effort in this direction. With him evidently this excellence is a natural gift.—*The Chicago Inter-Ocean*.

Mr. John C. Dempsey, a baritone, is a tall, well groomed man, standing close to 5 feet 11 inches, dark hair and Van Dyck beard, an easy, confident manner, polished like his singing. Mr. Dempsey sang *Honor and Arms*, and later in the evening *Off to Philadelphia*, both of which are closely associated with the name of Plunket Greene in this city, and it was inevitable that the two baritones or basso cantantes should be compared. But comparisons are sometimes odious, and it suffices that Mr. Dempsey pleased beyond ordinary measure. His voice is rather light, but of beautiful quality, fairly even and well attuned, and he sings with his head as well as his vocal equipment. He returned for an encore, and in the second half for two encores.—*The Kansas City Star*.

Mr. John C. Dempsey sang *Honor and Arms* admirably, and for an encore a rollicking Irish song, made thoroughly acceptable on the dignified concert stage by his artistic and refined phrasing and style.—*San Francisco Daily Report*.

Mr. John C. Dempsey, the baritone, received a warm welcome and opened the program vocally. His Faust serenade was very grand, but his delightful rendering of Ben Jonson's *Drink to Me Only* won for him the house.—*San Francisco Chronicle*.



## D'Arona's Hints to Vocalists.

## A Vocal Test.

By FLORENZA D'ARONA.

PEOPLE must learn the co-ordination of facts in order to form true judgments, and they must learn a person's vocabulary to comprehend the meaning of his words. Misunderstandings and hot arguments will then be greatly reduced and all will learn that knowledge cannot be gained by trickery. It is said that we shall always find what we want if we persevere. If singing by conscious physical energy is what some people consider logical, they have only to bring the muscles to obey the will and try the experiment. If after a reasonable course of time the tones are not satisfactory the question arises, What kind of tones are these persons aiming to get, and what are the tones that they most admire? Let them ask themselves is this the way of producing them that would naturally appeal to reason and common sense? Does it seem right to work so hard, and do great artists think of their muscles? Did they learn to sing that way? Ask Melba, Plançon, &c. If the student notices the chest heaving, the breath gasping, and the body raising and responding to every tone, and yet the tone remains steady, powerful, pure and resonant, let him ask himself this question. If certain conscious positions of the vocal muscles, body, chest, arms, &c., are so necessary to perfect tone production, how can an artist sing sitting down, kneeling, lying down, or with head bent back over an attendant's arm; or as, for instance, in the last act of Rigoletto, where *Gilda* sings a long death scene lying flat on her back? (Few prima donnas can do this; Melba is one of the few.) Cannot any thoughtful student realize, without much trouble, that the true singing voice does not depend upon the conscious working of set muscles; that only *certain positions of the body will allow full play*, and that when singers feel *compelled* to raise from a death fall, and stand in an erect position to sing their last dying words, they cannot have the command of their vocal forces that do those who thrill us the same in any and every position faithfulness to the rôle demands of them? Why are not these things analyzed?

These physical movements, such as gasping, raising the shoulders, placing the hands upon the chest, &c., are only used by great artists as a means of vehement, active expression, and are no more necessary to the utterance of perfect tone than the clothes upon one's back. A singer who *must* stand to do himself vocal justice is no artist. There are many so-called artists who will get up after a mortal wound and sing their death scene standing. Many cannot even sit to sing, but stride to the footlights and go back afterward to sit down. Watch these points and then compare the tones of these so-called artists with those who do not find it at all necessary to take unwarrantable liberties with the character they are supposed to faithfully represent in order to do themselves vocal justice. How is this done? By mind over matter. First comes ignorance, next consciousness (which is a trying stage), and then automatic action. All mechanical control of the body becomes the servant to the intellect and the emotions. When a pupil has his voice under control he will be able to sing sitting, lying, stooping, kneeling and with the head leaning back against a chair, &c.

These are tests I give my pupils before taking up a broader field of work. The *greater the art, the more simple and natural* it appears. The lesser the art the more labored and *unnatural* it appears. It is to conserve every natural vocal beauty that we take the work from the physical and give it to the mental. It is to control and utilize the voice that we put all effort upon the *thought* and use it according to our educated taste and knowledge. The physical is but a response to the mental, the servant of the intellect. The great general who sits in his room thinking is doing all the fighting; not the poor soldiers who are on the battlefield. It is to become acquainted with ourselves and find the way to that great power behind each and all of us, in a greater or lesser degree, that study becomes necessary, and it is to the ability of our teachers we must look to find the way to our own possibilities. It will be seen that talent is not all that is required, although where talent is lacking, time and money spent upon the art are wasted.

The beautiful voice in a healthy body, possessing a brain full of vivid ideality, talent, industry, spirituality, keen susceptibility, intuitiveness and impressionability, combined with faith, patience, perseverance, ambition and an honest, capable teacher to utilize and bring to the highest

point of artistic perfection each and all of these divine gifts, can readily be recognized as outside of speculation.

Where one or more of these necessary attributes are lacking they must, if possible, be supplied through cultivation, but if there is *no talent*, no matter how beautiful the voice or how great a love for music exists, no teacher can afford to accept or continue the lessons of such a pupil, and in justice to both should absolutely refuse to do so. Those who study to treat the *effects* of their difficulties are like those who imagine "they can drive the winter away by brushing the snow from the door." If the student only learns the external form, and not the power by which it is produced, he or she must sooner or later pay the penalty. Science and art may be acquired by learning, but the power behind them is the gift of God alone.

## Alberto Jonas.

MR. ALBERTO JONAS gave a piano recital in Wheeling, W. Va., on March 1, and scored an enthusiastic success. He is undeniably proving to be a sure drawing card. On March 5 he gave the following recital in the Choral Union Course, University Hall, Ann Arbor, Mich., to a large and enthusiastic audience, being twice encored:

Sonata, op. 111.....	L. van Beethoven
Twelve symphonic studies.....	Robert Schumann
Nocturne in B major.....	Frederick P. Chopin
Valse in C sharp minor.....	
Scherzo in C sharp minor.....	
Gavotte et musette.....	Eugen d'Albert
Menuetto Scherzando.....	B. Stavenhagen
Krakowiak in F major.....	Ignace J. Paderewski
Valse caprice.....	A. Rubinstein
Passe pied.....	Délibes
Rhapsodie No. 12.....	Franz Liszt

## Following are some press notices:

Wheeling is fortunate in having had such an accomplished artist as Mr. Alberto Jonas in its midst, and is doubly fortunate in having such a soloist as Mrs. Flora Williams to assist him. A large and enthusiastic audience greeted the distinguished visitor, and proved, by their generous appreciation of his efforts, that they thoroughly enjoyed the fine program he rendered. His playing was a revelation to our music lovers, and it is many years since a performance of such merit has been heard by the Wheeling public.

Mr. Jonas' technic is superb, and his rendering of the difficult numbers of the program was marked by the intelligent appreciation and skill that characterize the accomplished student and interpreter. The Beethoven sonata was performed with wonderful ability, the delicate passage in the adagio being given with a full understanding of the sentiment required.

The Chopin numbers were much enjoyed, the valse being given an encore, to which Mr. Jonas did not respond. The Moszkowski etude, which was the most difficult number of the program, was played magnificently.

Mr. Jonas played the Campanella, by Liszt, by special request, and, in answer to an uproarious encore, gave Gottschalk's tremolo, and, as the audience was still not satisfied, finished with Chopin's mazurka in C major.

After Mrs. Williams' Jewel Song Mr. Jonas played a capriccio and mazurka of his own composition, which were by mistake omitted from the program, and concluded with Liszt's Rhapsodie No. 12, which was rendered with splendid energy and striking effect.

It is to be hoped that Mr. Jonas will appear in Wheeling again in the near future. Indeed, he has been requested to come again by some of our leading musicians, who have appreciated fully the opportunity so seldom accorded them of hearing good music played as Mr. Jonas renders it.

Prof. H. M. Schockey acted as accompanist, and supported Mrs. Williams with his well-known ability.—*Wheeling Register*, March 2, 1897.

The most distinguished piano performance given in Wheeling, within the recollection of present theatre-goers, was the piano recital of Signor Alberto Jonas, at the Opera House last evening.

The highest words of praise could be but faint acknowledgment of musical Wheeling's treat. Such musical painting, of such exquisitely arranged selections, proved illustrations. Signor Jonas' unconsciousness of self, and united with the well-bred deference toward the audience, it appealed at once. Then his admirable technic, his certainty and evenness in execution, his exquisite runs and trills and inimitable finish at all times covered everybody and everything with the enthrallment of his music.

Two selections played by Signor Jonas just before the closing number—Liszt's Rhapsodie No. 12—were his own compositions and which, through some unfortunate error, were omitted from the program. These selections were interesting and well received. Mrs. Flora Williams, in the selections, Una Voce, by Rossini, and the Jewel Song of Gounod splendidly held up Wheeling's end for a place on a concert program. The accompaniments of Professor Schockey perfect.

Of the program, of which every note was enjoyed, the special gems were the Chopin Valse in C sharp minor, Moszkowski etude, op. 24, the Stavenhagen scherzando, and the Campanella of Liszt. To this last selection Signor Jonas was compelled to respond with two en-

cores: Gottschalk's Tremolo for the first and a mazurka, by Chopin, for the second.

To those who did not avail themselves of their opportunity any mention of this recital must be a source of regret; to those who did last evening gave the priceless legacy of harmony, melody, logic, feeling, idea and thought.—*Wheeling Daily Intelligencer*, March 2, 1897.

Senor Alberto Jonas, the celebrated Spanish pianist, delighted a good sized audience at the Opera House last night in a splendid program. The audience was a fashionable and critical one, and accorded the musician a flattering reception.

The program was a well-selected one, including the Chopin valse in C sharp minor, Moszkowski etude, op. 24, Liszt's rhapsodie No. 12 and two of the pianist's own compositions. All were rendered in a most finished fashion. Mrs. Flora Williams assisted in the entertainment, and sang Una Voce, by Rossini and the Jewel Song, from Gounod's Faust. Professor Schockey was the accompanist.—*The Wheeling News*, March 2.

An appreciative audience greeted Alberto Jonas in the Choral Union Course last evening. The program was one of the best selected and rendered that Mr. Jonas has yet presented to an Ann Arbor audience.

Two encores were demanded and obtained. The concert was as a whole one of the most pleasing numbers of this year's course.—*The University of Michigan Daily*, March 6, 1897.

**Pupils of Madame Bjorksten.**—Mrs. Grenville Snelling, Miss Emilia Anthon and Miss Adelia Brown, whose names appeared in last week's issue, are pupils of Mme. Theodor Bjorksten, not of Monsieur Bjorksten.

**Lillian Blauvelt.**—Lillian Blauvelt's recent sojourn at the island of Bermuda was a series of social and musical triumphs. The "beautiful American with the voice of a lark" was in demand in the highest circles of English society as a favored guest. She was entertained by the Governor General of the island, His Excellency Geo. Digby Barker, C. B., at a lawn party given to English residents and a few select visitors, and had a special reception tendered her by Gen. Russell Hastings, U. S. A., at his country seat "Soncy," near Hamilton. She has returned home improved in voice and physique by her rest in the delightful winter climate of the tropics.

**Lillie Bergh Back from Washington.**—Miss Lillie d'Angelo Bergh has just returned from a two weeks' visit to Washington as the guest of Chief Engineer McCartney, of the United States Navy.

Miss Bergh was the recipient of many social attentions. Mrs. Daniel P. McCartney gave a dinner in her honor, followed by a musicale. Dinners were also given for her by General and Mrs. Rengifo, and by Lieutenant and Mrs. Irwin. She was entertained by Senator and Mrs. Brice, by Commander and Mrs. Dickens; also was the vocalist for the Friday Morning Music Club at the Washington Ladies' Club. Miss Bergh gave two afternoon musicales and participated in the Congress of the Daughters of the American Revolution, where she was invited to sing by the music committee of the national board at Washington.

**Lavin at the Metropolitan.**—The following notice is from the *Brooklyn Daily Eagle* of February 15 on Mr. Lavin's excellent work in the Stabat Mater:

The closing Sunday night concert at the Metropolitan Opera House last night was densely crowded, and had one pleasant surprise. Almost all the program was familiar, the principal number being Rossini's Stabat Mater. But in that music William Lavin, the American tenor who recently returned from Europe, took the place of Cremonini, and sang with such beauty of tone and power as have only been heard in the opera house this year when de Reszke has sung. Mr. Lavin's voice has the true tenor quality, and it has developed until it fills the big opera house without strain and without impairing the beauty of his tone production, which has become that of a finished artist. He sang all the tenor music with taste, and the held B flats and the D flat in the closing cadenza of the Cujus Animam had a ringing quality which would have made a sensation on an opera night. If Mr. Lavin can act even a little bit it is a great pity he can't get a chance at Faust, for the opera house needs at least one good supplementary tenor.

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**Sophie Fernow.**

ONE of the latest and most important acquisitions to the musical world of Buffalo has been the arrival of Fräulein Sophie Fernow, who, though well known in the German musical world and in the cities in which she has lived in the United States, is a stranger to Buffalo.

Sophie Fernow was born in Bromberg, Prussia, a city near the Polish border, where her father held a high Government position. She inherited her musical talent from her father, who himself was a fine player and art lover, and who assembled under his hospitable roof all the artists who, on their way to St. Petersburg, had to pass through the city. Thus Sophie grew up in a most musical and refined atmosphere. Her musical education was begun in her seventh year with a good teacher, though without an idea of making her a public player. In her ninth year she lost her father—a loss which influenced her whole life. She appeared for the first time in public in her native city when sixteen. Some artists had come to give a concert there, but were caused great embarrassment through the sudden sickness of the pianist, and Sophie took his place on short notice, and very successfully.

Her great talent manifesting itself more and more, her mother decided to place her as student in the Royal High School of Music in Berlin, where she remained three years, and then was graduated. She then successively studied with Professor Ehrlich, Von Bülow, Klindworth and Xaver Scharwenka. While Von Bülow was in Berlin he gave a course of instructions to artists. One day Sophie was to play the great Polonaise of Liszt before him, but the day before she had been run over by a cab, injuring badly her arm, thumb and eye. The night preceding the lesson with Bülow, she had a high fever, nevertheless she arose the next morning and played before the most sarcastic of masters, and was highly complimented by him on her excellent interpretation.

She then began to go on concert tours through Germany with Madame Joachim, the Austrian Vocal Quartet and others, and she also appeared in a concert of her own at the Singakademie with marked success. In the meantime she had become a highly esteemed teacher, instructing in the advanced classes of the newly founded conservatory of Xaver Scharwenka. A very favorable engagement was offered her in the vicinity of Baltimore, which she accepted and thus came to America.

Her excellent and inspiring teaching and her high culture drew around her a circle of enthusiastic pupils. One of the latter, prepared by her, went to the Conservatory of Leipzig and was highly complimented on her excellent training. A number of times Miss Fernow appeared in Baltimore at the Peabody Institute in recitals and orchestral concerts. Here is an excerpt from a press notice:

One of the most interesting recitals of the season was given at the Peabody yesterday afternoon, with Miss Sophie Fernow as pianist. A rather curious collection of compositions, mostly Brahms', formed the program, but they had the interest of comparative newness to the audience, and the manner of their performance was so admirable as to make the concert successful. It was undoubtedly one of the best recitals Miss Fernow has given in Baltimore, and after each number her work won the approbation of hearty applause and a recall to the stage at the close of the recital. Her interpretation of all the selections was marked not only by the display of an excellent technic, for which their difficulty gave ample scope, but by intelligence and expression as well. Their varying character called for and received in the pianist's performance both strength and delicacy of execution and an artistic conception, and especially in the closing number, Liszt's *Melodies Hongroises*, the technical skill of the performer made the brilliant, showy passages an easy task. The program included the following works: Vienna Carnival, op. 26, Schumann; three com-

positions by Brahms. Mendelssohn's *Capriccio* and Liszt's *Divertissement Hongroises*.

Bound by her duties as teacher, Miss Fernow was not able to go on a concert round, except twice to New York and once to Richmond. Miss Fernow then accepted a call to Ithaca, N. Y., where a new conservatory was started, but left after a two years' stay in order to return to Germany. For two years she remained at Dresden, busily engaged in studies. She appeared also there in a concert of her own, of which the *Leipsic Wochenblatt* printed as follows:

As a very excellent artist appeared Miss S. Fernow in her own concert. Musical delicacy of conception, united to a most finished modern technic and capability of expression, distinguished her playing.

Following the urgent requests of one of her pupils to come to Buffalo, she started out for America in October and intends to spend the winter in Buffalo, trying its possibilities as a sphere for her work.

Miss Sophie Fernow is of a warm-hearted, enthusiastic, though very reserved disposition, a serious musician and



SOPHIE FERNOW.

well versed in all that pertains to her art. She owes her place as a first-class musician and excellent player to her indefatigable energy and industry.

**Miss Roberts Talks on Music.**—Four illustrated musical talks are announced to be given at Elmira, N. Y., by Miss Alice Jane Roberts. March 16 the subject will be Musical Form; March 23, The Character and Contents of Music; March 30, Wagner as Musician and Dramatist, and April 6, Easter Music.

**Conrad Behrens' Engagements.**—Mr. Conrad Behrens, the basso, has been engaged for the festival which the Philharmonic Society of Montreal gives at Montreal on April 7, 8 and 9. On April 17 Mr. Behrens will sing at Worcester, Mass., and will also be heard at Stapleton, S. I., on April 19 in a concert arranged by himself.

**Rita Elandi.**

AMERICA has just reason to be proud of one of her most successful products in the line of vocal art, to be found in the person of Rita Elandi. Miss Elandi, who is now recognized as one of the most brilliant American singers abroad, has become distinctly famous through her present connection with the Carl Rosa Opera Company in England, where she has taken the place of the prima donna Ella Russell with significant success. Her impersonation of Wagner rôles has raised her to a distinguished artistic plane, the young woman possessing a dramatic soprano voice, a breadth of style and an intensity of temperament which especially fit her for pre-eminence in the Wagner repertory.

Rita Elandi is simply a "nom de theatre." The singer was born in Cleveland, Ohio, and made her first public appearances as Amelia L. Groll. Her first vocal training was received at the Cincinnati College of Music, where her expenses were defrayed by a patron of music, who having heard her sing saw at once the rich fund of material which lay ready to be developed. The girl, besides her gift of voice, had the gift of superior musical intelligence and a fine emotional temperament. As might have been expected, therefore, with such a combination she succeeded in winning all the prizes and medals within her scope which the College of Music offered, and this in the astonishingly brief space of one year. From thence she came East for further study, and thence within a short period left for Europe, going direct to Marchesi. Her gifts were at once recognized by Marchesi, who after six weeks paid her the exceptional distinction of bringing her forward at a public concert. The American girl, as may well be judged, was already in pretty ripe condition when she reached Paris, and the Marchesi touches were not found essential in very many places.

Miss Elandi made her début in Faust, beginning her career with the broader rôles of the Italian school. Her success was complete, and was followed by a triumphant tournee through Italy, Spain and Germany. But she was bent on further study, and, returning to Paris, placed herself under the famous Desirée Artôt, with whom she worked up an extensive repertory. Desiring to appear in her native land after her long list of European successes, Rita Elandi accepted in 1893 an engagement to sing the prima donna rôles at the Cleveland Saengerfest, and later entered the Hinrichs Opera Company as prima donna soprano. She also appeared with success in German opera under Damrosch.

Returning to Paris she again took up study under Duvernoy, of the Conservatoire, and after serious work, feeling herself finally and thoroughly equipped, in August last she took the place of dramatic soprano with the Carl Rosa Opera Company, which had just been vacated by one of the most popular dramatic singers of her day, Ella Russell. That Miss Elandi has maintained the prestige of her prominent position says much. Not only this, but going beyond the limit of giving complete satisfaction, she has failed in no instance to arouse intense and delighted enthusiasm. The English press is loud in its praise of her admirable work, the beauty and brilliancy of her voice, the intelligence of her interpretations and her sterling dramatic power. She has created something of an operatic furore abroad, and with her rare endowment, her zeal and her enthusiastic energy is no doubt destined to win even higher laurels in the future.

The principal rôles upon which the foreign public dwells with most critical admiration are her *Elisabeth* in Tannhäuser, which took not only the provinces but London by storm; her *Elsa* in Lohengrin, *Santuzza* in Cavalleria, and

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*Donna Anna* in *Don Giovanni*. She excels in the portrayal of tense, emotional, dramatically forceful rôles such as *Santuzza*, while her *Donna Anna* has been stated by competent critics to be a worthy successor to that of the great Titiens. But it is in the large, pregnant phrases of Wagnerian music that the singer is really at her best, and with her present outlook there is every reason to expect that she will distinguish herself eventually as a primary exponent of the complete Wagner drama.

From the voluminous press notices of Miss Elandi it would be impossible to give space to more than a limited amount. Suffice it to say, however, that all are written in the same vein of critical praise and admiration. Here are some notices of her *Elizabeth*, which has captured every audience to whom it has been presented.

Miss Elandi, who formerly sang with this company as Miss Groll, and is the possessor of a fine soprano voice, proved to be a highly intelligent and in the later scenes a really dramatic representative of the heroine *Elizabeth*.—*London Graphic*.

The *Elizabeth* was Miss Rita Elandi, who made a decided success in the ensemble of the second act, singing and acting with excellent art; the prayer was given with sincere feeling and refinement.—*London Times*.

Miss Rita Elandi, another newcomer in this company, played *Elizabeth*. Her voice is a rich and full soprano, and has been admirably trained. The address to the Hall of Song, and the prayer in the third act, revealed a firm grasp of all the means of dramatic expression; and in her acting she realized very adequately the heroic aspects of the part.—*Edinburgh Scotsman*.

When the opera was first performed in English in London the part of *Elizabeth* was sustained by Madame Valleria, a lady who has been heard with great pleasure at high-class concerts in this city, and it was now in the able hands of Miss Rita Elandi, who must be said to take a high place among lyric vocalists. She has a voice of beautiful quality, for its mellow tone is not unlike that of Madame Valleria, and it is powerful and of ample range. If it were not the singer would fail to meet the demands of the music. Miss Elandi appeared to give the fullest satisfaction to the audience, for not only did she sing well, but she acted with becoming grace and dignity, and in its varying moods entirely surrendered herself to the part.—*Bristol*.

Miss Rita Elandi, another newcomer, had a charming stage presence as *Elizabeth*, and played the part with tenderness as well as effect. She has a full dramatic soprano voice of considerable power, and clear even in its highest notes. She stood the trying ordeal at the end of the second act well, and her prayer to the Virgin was a difficult task beautifully performed.—*Bristol*.

Miss Rita Elandi as *Elizabeth* proved herself an accomplished vocalist and an actress of marked ability. Hearty applause was accorded her in the second act for her brilliant rendering of the air *Charm'd Hall of Song*. Dramatic force and tender pathos characterized her duet passages with her lover *Tannhäuser*, and in the last act she gave a refined and superb rendering of the prayer, *O Gracious Virgin*.—*Brighton*.

We were provided with a new *Elizabeth* in the person of Miss Rita Elandi, who, by the bye, we remember with the company some few years ago. Miss Elandi is the possessor of a brilliant voice of great carrying power, and in the music of *Tannhäuser*, except in one particular scene, a highly sympathetic timbre is not a sine qua non. Dramatic power is the essential quality for a Wagnerian prima donna, and this Miss Elandi possesses in a marked degree. She, however, sang the prayer with most devout expression.—*Nottingham*.

Miss Rita Elandi, who impersonated the heroine *Elizabeth*, did not make her appearance until the opening of the second act, but at once gave evidence of possessing a voice of brilliant tone and sweet, sympathetic quality, and histrionic attainments of a high order. Opening with the air *Charm'd Hall of Song* she sang in cultured style and with charming refinement and tender pathos, her artistic efforts being warmly appreciated. In the subsequent duet passages with her returned lover *Tannhäuser*, she displayed impassioned fervor,

and was especially successful in *O Blessed Hour of Meeting*. Her dramatic acting and declamatory vocalization lent especial charm to the succeeding stirring scene in which she pleaded for *Tannhäuser*, and in the concerted music of the grandly effective finale to the act, her resonant tone rang out with thrilling effect, the curtain falling amid hearty and prolonged applause. In the final act she gave a truly devotional and moving rendering of the prayer, *O Gracious Virgin*, and when, on the return of the Pilgrims, she looked in vain for her expected lover, her realistic acting, as she wandered amid the throng, added to the effectiveness of the telling scene.—*Brighton*.

Miss Elandi has a splendid voice, of ringing quality, and her personal charms and histrionic ability make her an ideal representative of the character. She played and sang exquisitely. Her musical and dramatic abilities created a tremendous impression, and she was frequently applauded by enthusiastic admirers.—*Edinburgh*.

She has a magnificent dramatic soprano voice, full, rich and of wide compass, and she sings in the manner of an accomplished artist. A further illustration of the excellence of the male chorus singers was forthcoming in the scene which follows this impious song, but from this point to the end of the act the honors indubitably rested with Miss Elandi. The prima donna enters at the eighteenth bar, upon the high B natural, and Miss Elandi's note rang clear and true through the tutti. She continued to sing grandly in *Elizabeth's* defense of the misguided minstrel. In the prayer, in the last act, she disclosed a mezzo voice of the most delightful quality, of velvety softness and much sweetness. The inspired music was charmingly sung, and when she reached the calando passage at the end, Miss Elandi's triumph was complete.—*Nottingham*.

The following notices of her *Santuzza*, *Donna Anna* and *Elsa* are clipped from the leading papers of the leading English cities:

#### SANTUZZA.

More intensely dramatic singing has not been heard at the theatre during the week than that of Miss Rita Elandi as *Santuzza*. She made a brilliant effort in the interview with *Turiddu*, which fascinated the listeners and called forth such exceptional applause that she had to return to the stage at the close of the scene.

Miss Rita Elandi appeared as *Santuzza*, her original character in England, and her impersonation of the betrayed and cruelly deserted heroine was full of pathos and feeling in the more emotional parts, while her dramatic abilities had further scope for display in her passionate resentment toward the author of her misfortunes. Her interpretation of the music allotted to the part was both able and artistic, and the stirring solo and chorus *We Rejoice* gained an encore.

In *Santuzza* Miss Rita Elandi revealed wonderful dramatic power, and is certainly entitled to be credited with an impersonation that could not well be excelled.

#### DONNA ANNA.

Another brilliant performance was that of Miss Rita Elandi, whose *Donna Anna* was in every respect faultless, and worthy to rank with the work of her famed predecessor in the rôle, Mlle. Titiens.

#### ELSA.

The *Elsa* was Miss Rita Elandi, an American prima donna, who had previously appeared in the course of the week as *Elizabeth* in *Tannhäuser* and *Santuzza* in Cavalleria. Miss Elandi has attained the greatest success in the Wagnerian operas, to the music of which her powerful voice is exactly suited. When appearing as one of the Bayreuth composer's fair-haired, majestic heroines she looks the part to perfection, and acts capably. That Miss Elandi has an excellent conception of the character of *Elsa of Brabant* was conclusively shown on Saturday afternoon. Her attitude in the accusation scene was thoroughly indicative of the condition of dreamy exaltation in which *Elsa* is supposed to have been thrown by the false suspicion cast upon her. The sudden change to ecstatic rapture upon the appearance of her champion knight was admirably suggested, and the scene Joy, oh Joy, with its sustained and trying passages upon the upper register, was delightfully given. Miss Elandi's share in the long bridal duet was rendered with great effect, and in the last scene, where, overcome with remorse at the dire result of her unfortunate curiosity, *Elsa* droops and dies, she sang and acted with rare ability.

There were several "calls" during the afternoon, and Miss Elandi received quite an ovation at the close, cheering breaking forth.

Mlle. Elandi was great in her rôle. The lady's voice is peculiarly fitted for the part of *Elsa*, its weight and volume telling most effectively in the highly dramatic situations. Her action was hardly of secondary importance, especially in the long and impassioned duet with *Lohengrin* in the bridal chamber.

We append also a notice of her *Senta* in *The Flying Dutchman*:

The part of *Senta* was taken by Mlle. Elandi, a lady with a great reputation, who was then first heard in a local theatre. Mlle. Elandi is a Canadian by birth, and first made her reputation in this country by creating for the Carl Rosa Opera Company the dramatic part of *Santuzza* in *Rustic Chivalry*. She has a voice of great volume and beauty, and is an actress of marked intelligence. In the scene of which we have just spoken she realized the dreamy side of *Senta's* nature to perfection. A singer with a greater volume of tone, and good tone, too, be it said to her credit, has probably never been heard from the local lyric stage. Even when singing the high B naturals, of which there are sadly too many in this opera, the tone was as rich and full almost as when the same note was given out an octave below.

Rita Elandi has done honor to the cause of music and to her country, and it is pleasant to find that she is meeting with the honor and appreciation in return which she deserves.

#### Voice Training.

##### ARTICLE II.

IN the third chapter of his book Dr. Curtiss takes up the subject of respiration and presents it in an anatomical and physiological light, embracing an amount of information that is of no value to the student trying to solve the mystery of tone placing and seeking the right course that will lead to a proper building of the voice. The more the student dwells upon the anatomy and physiology of the respiratory apparatus the greater will be the difficulty of acquiring a flexible control of his breath. As in the case of a study of the anatomy of the larynx, so also in the matter of the respiratory apparatus, it is better to defer any such consideration until one has become an intelligent and correct vocalist through the mental process of cultivation.

In the effort to acquire a correct and sufficient command of the respiration all that is necessary for a student to know is that he has a pair of lungs and that he must exercise them with air in a methodical manner until they are stimulated in every part to a vital and at the same time reposeful respiratory action, both as regards inspiration and expiration, an action that must be independent of any volitional effort with chest muscles, these of the diaphragm or of the abdomen.

In order to accomplish this but one simple exercise is necessary, in which the inspiration is the maximum and the expiration the minimum of effort. Through a consecutive practice of this exercise the diaphragm is stimulated and strengthened, so that it performs involuntarily its function of expiring the breath with a steady, continuous flow, be it a matter of the lightest and safest employment of the voice, or if the voice be pulsated to its utmost normal limit of tone production.

The mind is thus at liberty to be exerted upon the matter of directing and placing the column of air, finding and maintaining the "focus of vibration," as Dr. Horace R.

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Streeter terms it in his work on voice building, and in adjusting and maintaining intact the articulating processes. It is only in the control of the latter that volition should be exerted over muscles in the act of singing.

This reduces the whole matter down to a muscular control of only three organs—the jaw, tongue and lips. Whoever oversteps this narrow boundary in the vocal act immediately invokes antagonism to a flexible employment of a part, or the whole perhaps, of the vocal apparatus.

When the diaphragm has been unconsciously trained through the practice of this inspiratory exercise it becomes at once the servant of the mental process of voice emission and performs its function of unrestricted expiration with the same promptness and surety as do the limbs of the runner in a race.

The runner does not consciously manipulate his limbs, which through the ordinary course of training, devoid of anatomical invagination, have become strong. Not a bit of it. His mind conceives the necessity of more or less velocity of action in his movements and the limbs obey. Neither does a positive and complete employment of the breath need any volition exerted over the action of the muscles of any of the organs engaged in the respiratory and sound producing processes.

This normal employment of air banishes all anxiety concerning the clavicular, costal or abdominal types of breathing. Of course common sense alone should teach anyone better than to employ the first named. To raise the shoulders and hold them in the position thus assumed is to throw the chest structure into an abnormal and forced state of muscular adjustment. One might as well complete the torture and stand on their toes while they sing, instead of resting upon the soles of the feet.

If women will persist in wearing corsets, and thus restrict normal diaphragmatic action, it is expected that they will have to resort to this device when they sing, as they do to various others in the attempt to walk, breathe, &c., and in the end pay the penalty for indulging in the wretched and foolish vanity that is identical with the wearing of these accursed evidences of a slavery to fashion.

Concerning the abdominal method I will speak later.

The inspiratory act, not the expiratory, is the all important one in the effort to cultivate and strengthen the respiratory apparatus. It is for this reason that I deem Dr. Curtiss' statement, "in the inspiratory act the lungs are entirely passive," as a misleading one to the vocal student.

The respiratory exercise I employ is based wholly upon the fact that the lungs must be the most actively employed of all the organs, and this fact must be borne constantly in mind by the student in its practice. The mind must be rid of the action of every other muscle or organ implicated.

It is of no consequence to the student whether the abdomen is drawn in and the diaphragm pressed out, or vice versa, as far as that is concerned, for if he be entirely ignorant of the fact that he possesses such organs, or imagines that they are located one in each knee, if the activity of the lungs is kept constantly and only in mind then he will acquire the normal action of the whole apparatus, and through consecutive practice in this direction gain a complete control of his breath.

To tell the student that the lungs must remain passive in the inspiratory effort is to create a mental image that must lead to the voluntary manipulation of organs that should perform their functions in a wholly involuntary manner.

Now this filling of the lungs in every part to a point of fullness is the effort that causes the chest to dilate and all the muscular structure, ribs, sternum, diaphragm, abdomen, &c., to flexibly adjust themselves to the necessary state of relaxation or expansion. It is a very simple process whereby all these items are flexibly employed and controlled by the mental command of one movement.

It is the filling of the lungs with air that raises the chest and expands its surface, not the raising of the chest by a "muscular effort," as Dr. Curtiss advises, that fills the lungs. The "high fixed chest" that he advocates is an ill advised effort, for it complicates in the holding up and fixing process a number of vessels that, instead of being in a constricted and rigid state thereby, should be in a state of relaxation and repose. To accomplish this "high and fixed chest" is to indulge in a gymnastic effort for which there is no occasion whatever.

Dr. Curtiss further says: "By thus elevating the chest and keeping it fixed, the apices of the lungs become filled

to their greatest possible extent with air." Again he remarks: "The thoracic cavity then is in a position which permits the lungs to expand to their fullest extent." Now, in my opinion the doctor is entirely wrong in his physics in these statements. What he advances as a *cause* my experience has convinced me is only an *effect*.

Why hold the chest up when through a methodical, flexible exercise of the lungs with breath it will remain up without holding, thereby wasting tissue in an unnecessary muscular effort? This effort is akin to the erroneous practice of holding of the larynx, raising it or depressing it, whereas it should remain in its normal position uninfluenced by voluntary effort.

A high chest and a modified abdomen is the normal condition for correct respiratory effort. A flat chest and a protruding abdomen is the abnormal condition. The fact that the latter is the attitude of the majority of public singers does not in the least argue in its behalf as the correct physical habit, for it must be borne in mind constantly that the present race of singers are, in the great majority, representatives of a degenerate art.

Consequently I differ with the doctor, who says that "we must consider our greatest singers as authorities," and quotes Melba, Eames and Nordica as types of "high chest" breathing. It is to be regretted that this trio of famous singers are not models for the observation of students in other items than "high chest" breathing, but unfortunately they are not, their efforts often presenting an exemplification of some of the most corrupt processes that are identical with the vocal art as presented upon the public stage in these latter days, a subject upon which I shall dwell later on in these papers.

Regarding the matter of expiration of breath Dr. Curtiss says: "A carefully co-ordinated management of the chest muscles and the diaphragm" must be employed in order that the "exit and pressure of the expired air may be regulated." This advised management of the chest muscles and of the diaphragm is the very rock upon which the multitude of vocal students are wrecked in the effort to manage their breath.

For the pupil to think of the chest muscles and diaphragm is to prevent the normal action of the uninterrupted outflow of the breath and to put a break upon the wheel of flexible respiration. If the inspiratory action is properly cultivated the expiratory action will manage itself and with sufficient power to sustain the demands upon the apparatus to its normal limit.

It must be remembered that there is a great difference in the capacity of voices as regards inherent tonal power, and the normal limit in each case must not be exceeded in vocal efforts. The toad must not try to swell up to the bulk of the ox. Deterioration and premature decay will certainly follow any such aspirations. You cannot increase the size of a voice any more than the stature can be increased. It can only be developed.

Again, the breath should never be pushed out in an attempt to gain power. Neither should it ever be "held back" as a matter of economy. The breath should always flow like a river between its banks. A greater velocity and volume of breath is power; a lesser velocity and volume is modified power.

Again, Dr. Curtiss says that after the dilatation of the chest it is restored to its original capacity and the air is expelled from the lungs rather by the means of the contractility of the parts which were stretched in inspiration.

Now, here again is an attendant danger for the struggling student, because, if he has a flat chest, in the process of inspiration and expiration he will pump it like a pair of bellows—a most exhausting effort.

If one properly cultivates the respiratory action through a process wherein the inspiratory movement is the maximum and the expiratory the minimum effort, then in a given time the chest structure becomes elevated and remains so uninfluenced by the collapsing of the lungs. Whatever there is of musical assistance must be involuntary and an unconscious matter as far as the senses of the singer are concerned. An undulating chest, as a whole, only shows that the process of inspiratory cultivation has not been completed.

There is one other item in Dr. Curtiss' chapter on respiration that I wish to consider. The doctor says "the breathing capacity may be increased by proper exercises, such as walking, running, fencing, swimming, dumb bells, &c."

and in connection uses the term "*forced expiration*." (The italics are mine.)

An objection should be raised against the employment of any such qualification as regards expiration, or in fact any movement or action, identical with vocal effort. *Force* has no place whatever in the vocal act. Its employment as unwittingly advocated by the doctor is the cause whereby results follow that bring the victim of the prevailing forms of violence in voice production to his door for medical treatment. As I have before said, it is apparent in his volume on voice building that his whole intention is a humanitarian one. Hence the importance of realizing what such terms expressed may engender in the minds of the conscientious but energetic student.

But to return to the matter of physical exercise as a means of increasing the breathing capacity for singing purposes.

As I pursued the matter of athletic exercise for a number of years the opportunities for observation in this direction were many. Being interested in voice as well as in athletics, I naturally observed critically the effect upon the voice of a greater or less degree of physical development. This observation confirmed my belief that the only way to gain a controlled action of the respiratory apparatus was to specially cultivate the organs of respiration independent of any muscular development in a gymnastic sense. It was this research that brought to my mind the process that I have employed in my profession as voice trainer, the inspiratory process commented upon above.

Take the case of Dr. George Winship who, had a gymnasium in Boston for a number of years and in his day was considered the strongest man in America. In the "yoke lift" he is said to have raised 3,750 pounds.

Be that as it may, he was a wonderfully developed gymnast, a mass of muscles, embracing in his exercise all the points named by the doctor. Yet he had little vocal power to dispense. He used to say to me: "Where do you get all that voice from when you sing? I can throw you over that high bar easily (I weighed 160 pounds), but I can't make any such a big sound with my voice as you can." Of course I discussed the matter of vocal cultivation with him upon the basis that a lung could not be exercised by the muscular cultivation of the leg or arm or any other member of the human structure, telling him that *breath, air* was the motive power to develop the lungs upon. No muscular action could reach them sufficiently to produce any positive results as regards sustained respiratory effort. He finally agreed with my theory.

Again, take the case of Mr. Ferris, the master of the Young Men's Christian Union gymnasium in Boston. Mr. Ferris was a fine athlete and a very strong man, and yet he had a very weak voice, and regardless of his exercises, those advocated by Dr. Curtiss, he died of consumption. We discussed the matter of voice development often, and I advised a special effort on his part with a respiratory exercise upon the basis of my own. He, however, never undertook it.

Now, on the contrary, I have had young lady pupils who could not put up a 10 pound dumb-bell and who took no exercise whatever more than the ordinary duties of life would enforce, and yet through the practice of the single respiratory exercise I have referred to would in a given time find themselves possessed of a strong and steady respiratory action that never could have been gained through gymnastic exercises.

Again, in my professional experience there have occurred cases where bronchial and pulmonary difficulties have yielded to a judicious and persistent practice of the *inspiratory* exercise, as I term it.

I recall the case of one young lady who had suffered two bad hemorrhages, but has had no recurrence for a period of two years past, being able at the present time, as the facetious individual remarked, "to complain of excellent health." So it can be seen that the developed gymnast can have a feeble voice, and, regardless of attention to temperance and daily exercise, may die of lung disease. The matter of the fallacy of abdominal breathing in will be considered in the next article.

WARREN DAVENPORT, Boston, Mass.

**Emil Liebling.**—Mr. Emil Liebling will continue lessons during the summer months, June, July and August, 1897. Address Kimball Hall, Chicago.

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## Music in Nice.

2 RUE-CROIX-DE-MARRE,  
NICE, February 18, 1897.

ALTHOUGH given a number of times last year with great success, the reprise of La Navarraise earned once more the approval of the public, who came to hear Mlle. Georgette Leblanc in the rôle of Anita. This work of Massenet is among those that are interesting in themselves, and I cannot find the words to express to what point I was moved and impressed by this episode, in which the action changes so rapidly.

I will say nothing more about the work itself, but I wish to speak of the superior interpretation as far as Mlle. Leblanc is concerned. Is she really a singer, and is it necessary to criticise a voice evidently agreeable to hear, but perhaps too small for the opera house? Without calling her unique, as does Massenet, I see in her an admirable tragedienne. Endowed with a fiery temperament, an artistic intelligence of the first order and wonderful facial expression, Mlle. Leblanc gave us a superb reading of the part of Anita. She was loudly recalled, and it was but just. Perhaps it was the presence of this valiant artist that inspired the others, for they certainly were never as good, and the ensemble of the representation could not have been better.

Mr. Scaramberg sang *Araquil*, and without making us forget Mr. Imbart de la Tour, he certainly is the only tenor who could replace him, which is the best compliment one could give him. All the second rôles were well taken, and I have only praise for Mr. Galniéri, who was a *General* of superb presence. Chorus and orchestra were good, and a perfect mise en scène was arranged by Mr. Riza-Daniel. How agreeable it would be to always be able to say as much! La Navarraise was preceded by *Coppelia*, a ballet in two acts, music by Leo Delibes. This ballet is a real musical pearl. Mr. Lafon has mounted it superbly and was admirably seconded by Mlle. Stichel, our first dancer and ballet mistress. She certainly deserves all the honor, for to be able to group twenty-four dancers with as much taste and teach them the difficult steps, requires wonderful energy, for in reality there were only half the number of dancers necessary.

To give La Vivandière, an opéra comique, with artists who have never sung anything but grand opera, was a grave error, and I am surprised that Mr. Lafon, as an intelligent director, should have done it. It is very evident that in giving to Madame Brazzi, contralto, the rôle of *Marion*, which belongs to an operette singer; in making Mr. Boyer, tenor, impersonate *George*, which was written for a light tenor, was to compromise a work that otherwise would have been well received by the public if the rôles had been distributed to artists in the habit of singing this style of music. Madame Brazzi, always so justly applauded, and Mr. Boyer, whose vibrating tones ordinarily produce such enthusiasm, must not be discouraged, for one cannot reproach them with having showed themselves inferior in these rôles, which certainly do not belong to their repertory. If I except Mr. Boussa, our excellent bass, who found in the rôle of *La Balafre* the occasion to show once more his talent as a comedian and a singer, I see really no one to praise. Nevertheless, Mlle. Emelen (*Jeanne*), Mr. Beriel (*Capitaine Bernard*) and Mr. Deville (*Lafleur*) were correct in their respective rôles. Everything seemed to league together against La Vivandière; the mise en scène and the ballet, arranged by Mlle. Stichel, are the only things that can be complimented.

Thais, by Massenet, of which Mr. Lafon gave us the first performance a few days since, cannot be counted a success, notwithstanding that the piece is put on the stage with beautiful scenery. The great fault of the opera is that it lacks interest. All the situations are false and exaggerated, and what is beautiful to read in the romance by Anatole France is entirely displaced in the opera as arranged by Louis Gallet. To this subject Massenet has written music that is too studied and lacks inspiration. It needed the fine and delicate talent of Georgette Leblanc, who personated *Thais*, to save Massenet's work, and we have rarely

seen a more accomplished comedienne than this charming artist. She was admirable. The voice is another thing, and perhaps the less said about it the better. Mr. Stamler personated *Athanaël*. Our baritone was desperately inferior both as an actor and a singer. I never saw him so weak. Very disagreeable was Mr. Laporte as *Palémon*. The other rôles were well filled by Mr. Deville and Mmes. de Beridez, Lenfant and Restian. The orchestra, under the baton of Mr. de la Chaussée, was better than usual.

The reprise of Massenet's *Hérodiade* will permit Mr. Lafon to realize a number of good houses, as the public does not tire of this work, especially when it is mounted as well as it is this year. It is to Madame Brazzi that I address first my compliments, for in this ferocious rôle of *Hérodiade* her talent, so supple and varied, has full play. If she was applauded two years ago when she had the honor of creating the part at Nice, she was much more so last Saturday, especially after the fourth tableau, which she sang with a respect to the shading and a careful interpretation of the varied expressions that few artists possess in such a degree as our excellent contralto. Her success was well merited. Next in order comes Mr. Boussa, who gave to the personage of *Phanuel* a special interpretation that he gives to each one of his rôles. Mr. Fonteix's warm and vibrating voice produced a good effect in the rôle of *Jean*, especially in the next to last tableau. Mlle. Berthe Forti (engaged for a few performances) produced a good impression, although she hardly gave the effect of a *Salomé* of sixteen years. She is intelligent as a comedienne, and the voice is good in the upper notes, but by contrast she has no medium. Mr. Delorme was correct as *Vitellius*, and the chorus and orchestra were equal to their difficult task. The ballet, with Mlles. Stichel and Mignon, was, as usual, greatly applauded.

We are soon to have *Dolorés*, poem by George Boyer, music by A. Pollonnais. The principal rôle will be created by Madame Patté.

TH. PUGET.

## A Von Klenner Pupils' Song Recital.

THE following program was given by pupils of Mme. Katharine Evans von Klenner at last week's song recital:

Chanson Lointaine.....	A. Holmès
Bonjour, Suzon.....	Pessard
Mlle. Aimée Michel.	
Out on the Deep.....	Löhr
Miss Elsa Gravenhorst.	
Serenade.....	Thomé
Miss Beatrice Meyer.	
Mignon.....	d'Hardelet
Miss Hattie Goldstein.	
Once.....	Hervey
Mrs. Frank Avery.	
Wenn ich in deine Augen Lotosblume.....	Schumann
Im Wunderschönen Monat Mai.....	Gels.
Miss Wilhelmina Gels.	
Ouvrez.....	Dessauer
Miss Thalia Lippitt.	
Resolution.....	W. Luton Wood
Miss Elsa Kleinschmidt.	
As the Dawn.....	Cantor
Mrs. Alicia Touceda.	
Margarita.....	Löhr
Miss Fitzgibbons.	
Meine Ruh' ist hin.....	Graben-Hoffmann
Miss Eleanor Dambmann.	
Night.....	Neidlinger
Morning.....	Miss Lillian Watts.
Summer.....	Chaminade
Miss Frances Travers.	
In Autumn.....	Weil
Spring.....	Miss Besse Knopp.
The Clover Blossoms.....	C. K. Rogers
Miss Grace Harrison.	
Aimez-moi.....	Bemberg
Miss Lulu Potter.	
Conseils à Mina.....	Wekerlin
Would I Were a Birdling.....	Siebr
Miss Maud O. Weston.	

The pupils, who sang equally well in English, French and German, all did themselves and their accomplished teacher

honor by their smooth musical work at this recital. There was a variety in the voices, each one showing careful and effective training according to its quality and capacity. These voices are all evenly developed and are under smooth control, a marked characteristic with all being their flexibility. Diction with the Von Klenner pupils is a strong point, their enunciation being clear and distinct and their accent always intelligent and expressive.

The musicale was artistic and was thoroughly enjoyed by a large number of guests. Madame Von Klenner's spacious studios at 40 Stuyvesant street were crowded to the doors, and most people found it of interest to remain until the last number had been given.

## A Dangerous Man.

"I HAVE come, madam," cried Professor X, with that cracked-mirror air of "righteous indignation" which men assume when it is their interest to speak of the moral iniquities of another man—"I have come, madam, to say to you that I am astonished to find your name in patronage of the musicals of this Professor Y! Having already bestowed that honor upon myself, madam, I must insist that one name or the other be stricken from that list. I am astonished, madam, that a lady of your distinction and importance should thus encourage such a cloaked sepulchre as is this Professor Y!"

"Oh, professor!"

"You ladies, of course, cannot know. It is our duty as men who know and abhor to warn you—it is my duty, madam, to warn you—to tell you—that this is a dangerous man for your musical friends to associate with. It is my duty to warn all mothers, madam, whose daughters will be thus brought in contact with this monster. Why, his barbarous treatment of Madam G was town talk at one time—affair with Madam L, Miss N—we gentlemen all know him. Madam, can you allow, much less encourage, such a dangerous man! A man—a—"

"Oh! oh, dear professor, how shocking, how terrible! How very, very good of you to come to me in this way to enlighten, to warn me! Thanks, thanks for your kind interference and for your precious counsel! Oh, of course, of course, we must take off the name of this other professor. A dangerous man, indeed—as you disclose—must be suppressed!"

"These dangerous men—my—dear—professor (with a sigh). Ah! you dan-ger-ous m-e-n!" she continued, slipping gradually into that affected, sagacious, half flattering, half complimenting, half reproaching coquetry necessary in dealing with these old snivelling hypocrites. "You charming, dan-ger-ous m-e-n! You—you" tapping his coat sleeve with her shrewd and pretty little fingers, "According to report, dear professor—there are charming—histories—come, come, don't go denying now in that delightfully fascinating fashion of yours—em-m-m—char-ming his-tories! The big Mrs. Q—eh, what was that became of the poor husband?—shipped off on duty? Oh, yes. Oh, ho, champion that you were! I fancy if we would keep our sex out of danger, we would not counsel a too free facing of those fascinations—of—y-o-u-r-s—eh, professor?"

And for very fact so tickled was his pride by the compliments (!) implied, and so elated was he to find his famous prowess (!) so recognized, that the old gizzard-faced fool fairly blushed all over with pleasure, and so overcome was he with his "happiness" that he not only chuckled delightedly at the idea of his rival's name being let stay where it was, but he quite forgot all his "righteous indignation," and left the house in high glee.

HELENE A PARIS.

**New York Philharmonic Club.**—The New York Philharmonic Club (Eugene Weiner director) will give a concert in Torrington, Conn., March 18. The club will also appear at the Presbyterian Church in Caldwell, N. J., March 19. This latter point is the birthplace of ex-President Cleveland.



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"He is a great, a wonderful pianist. He has a sufficient tinge of melancholy to imbue all his work with that touching note of sympathy which is the world-wide concordant tone that alone rings out the truth."—*New York Sun*, November 16, 1896.

"His reading of the concerto exhibited a satisfactory if not brilliant technique, and a decided poetic feeling."—*New York Herald*, November 16, 1896.

"SIEVEKING has a singing touch, abundant technique, tremendous wrists, supple and sonorous, and a most brilliant style. His success last night was marked."—*New York Morning Advertiser*, November 16, 1896.

"He played it splendidly, betraying in his performance a good share of all the qualities that go to the making of a great pianist—sensuous, emotional, intellectual. What strikes one first is the sensuous beauty of tone, so essential for real charm."—*New York Evening Post*, November 16, 1896.

"His recitals in December promise to be well attended, judging from the flattering comments of last night."—*New York Press*, November 16, 1896.

"When the occasion required it he could accomplish wonders, but he did them more as a matter of course and less for making a display than is the way of most artists. The audience felt at once that the man placed the forcible expression of thoughts or moods above mere musical fireworks."—*The Mail and Express*, New York, November 16, 1896.

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## The Milwaukee Spirit.

817 NEW HALL STREET, MILWAUKEE, WIS.,  
March 1, 1897.

THE following extracts from the Apology of Socrates express my opinion, position and ideas so well in regard to my local work, that I cannot forbear quoting them, urging my many critics to read and profit thereby:

"And I am called wise, for my hearers always imagine that I myself possess the wisdom I find wanting in others."

"And as they (his accusers) are numerous and ambitious and energetic, and are drawn up in battle array, and have persuasive tongues, they have filled your ears with their loud and inveterate calumnies."

"Is there not here conceit of knowledge [applicable to some Milwaukee people of prominence], which is a disgraceful sort of ignorance?"

"Oh, my friend, why do you, who are a citizen of the great and mighty and wise City of Athens, care so much about laying up the greatest amount of money and honor and reputation [almost this entire community], and so little about wisdom and truth and the greatest improvement of the soul, which you never regard or heed at all?"

"I tell you that virtue is not given by money, but that from virtue come money and every other good of man, public as well as private."

"Nothing will injure me, not Meletus, nor yet Anytus—they cannot, for a bad man is not permitted to injure a better man than himself."

"I thought at the time that I ought not to do anything common or mean when in danger; nor do I now repent of the manner of my defense; and I would rather die having spoken after my manner than speak in your manner and live."

From the Crito:

"And the opinions of the wise are good, and the opinions of the unwise are evil."

My friends and I had an amusing quarter of an hour, arising from an article in one of the German sheets in this town, called forth by my letter which uncovered long hidden truths about Milwaukee's artistic life. I had no idea that these German papers had so much rhetoric lying around loose in them. I should judge that the three things which "got upon the nerves" of my foreign friends were: the hint that there were a few rich peasants here; my espousing the cause of a violinist who is sand in the teeth to a few rancorous spirits here, who have exerted their energies to keep him down, and the fact that I failed to reverence the whiskey, beer and pork and the wealth these commodities have brought to a few delicious people. This poor editor went out and cried, then sailed away upon the pinions of vituperation, finally ending by suggesting plaintively that someone ought to try to refute my statements, thereby admitting that he couldn't. Well, I had a few unoccupied moments, and out of sheer curiosity I thought that I would see what he would do if I stepped on the tail of his coat. I answered him. I said that the majority of the outrages I had cited were due to American misdemeanors, not German, and remarked that that fact gave me a pain. I also said that I was sorry that truth compelled me to mention the sole American singing society last in point of excellence. I am sure I do not see how he got the idea from these statements that I was not blaming Milwaukee *en masse*, because I was and am. I had not reached the German side of the question. These statements blaming the Americans were indeed a sweet morsel to my German friend, for, as you may well know, there isn't a great deal of ardent love lost between the American and German elements here, any contradiction to the contrary notwithstanding. This editor said that THE MUSICAL COURIER had a large American circulation, but it was evidently the fact that it is pretty generally read abroad, in the Fatherland, that made him weep. The lately deceased George Koepen, or Count von Haessler, was the one, really one, editor of this paper.

I wish to cite one more circumstance. A certain man, a real German professor, cultivated, a fine musician and director, an ideal father, with an untarnished name, resigned a life position with a duke and came in response to a call to Milwaukee to take the leadership of one of our celebrated societies. He came a strong man, brilliant, full of hope and sure of his position. He conducted for about one year and a half (maybe more), when suddenly they dropped him. A stranger in a strange land, penniless and broken hearted, then the best musician here, he was left to face starvation. A kind friend assisted him over the rough spot, but his spirit was broken, the three or four years of misery lying between the time that he was dropped from his society and the time he could breathe freely were too bitter for him. After having been here for a few years he went to New York on business, and his friends there scarcely knew him, so greatly changed was he. He died fairly well off, but a comparatively young man. Now, I wish to tell why I blamed the Milwaukee Americans more than the Milwaukee Germans for the existing state of our art life.

It is no mere jingoism to say that it takes an exceedingly

intelligent German to cope with an American. The German mind is generally not quick nor brilliant, so when a German fails in his duty we can throw the mantle of charity over him and say that he probably didn't know any better; but when a wideawake Yankee fails in his duty one feels pretty sure that it was intentional. In musical matters the few meritorious organizations here are due for their existence and success, such as it is, to the German element, and the Americans simply let this be so. Our societies, of any value at all, are as follows: The German Musical Society, the A Capella Choir, the Arion Society, Professor Bach's orchestra, the Milwaukee Trio Club. Now then, these societies—Musical, A Cappella, Arion—average about three concerts apiece a season. With the exception of the Trio Club, occasional concerts by Thomas' orchestra and a few trashy opera companies passing through, these constitute every bit of music Milwaukee hears. And even so, it is an exception to the rule when the Arion Society clears expenses; ordinarily it is far from doing this. How's that for a musical atmosphere? Isn't that a lot of music for 280,000 people?

Then take Professor Bach's orchestra for Americans; it doesn't exist. His concerts are given Sunday afternoons at a German turn halle, where the air is redolent of beer and tobacco. Now, this is all right and jolly enough according to German customs, but not many Americans would consider it otherwise than disgraceful to go to a turn halle on Sundays to hear even the best possible music. It is against our principles. Of course some few Americans waive national tendencies and do go; I go (if I am an American!) because I was largely brought up to understand some German customs, and would have to go there anyway, as well as to many other places, for "material." Formerly, even now possibly, the turners were admitted free of charge, and as there are several hundred of them, all fond of music, you can calculate for yourself how much Milwaukee's support of her beloved orchestra amounts to. Actually with, as I said, the exception of the Arion Society's concerts, the American portion of this town has absolutely no music called forth or supported by its money or patronage. I really fail to see of what earthly use or value the Monday Musical Club, or any one of the other silly little musical concerns, is while we patronize our orchestra so well (remember the oboe and bassoon players receive \$4 a week, have four or five children and more coming). The Milwaukee Trio Club is all right in every sense of the word, and yet I hear that it fails to draw much of a crowd; yet the ones who constitute it are the flowers of our musical circle. The Americans turn up their noses (figuratively speaking) and largely stay away from what is patronized by the Germans, and the Germans to a great extent ignore what is the result of American energy. It is almost six of one and half a dozen of the other, whether the childish jealousy, envy of the Germans or the cold superciliousness and disdain of the Americans does the most to make this a "musical centre" one cannot accurately tell.

A certain prominent musician said to me last evening: "All you said is too true, but Milwaukee doesn't like to hear it. She has a reputation for being artistic, and nobody has dared to say she wasn't. *The spirit of the whole town is mean and malicious.*" I replied: "To the best of my ability I shall try to make Milwaukee live up to her reputation, do something to earn the name, or acknowledge frankly that artistically she has been acting a lie, and posing hypocritically for years, and that she ought to go out of the business of bluffing."

After espousing the cause of the violinist who plays Paganini's God Save the Queen, I found that I had made furious a certain set of musicians, who, I am told, contributed to the best of their ability to his ill fortune, trying to deny to this, their brother, the right of living, although through superiority he has a better right to exist than they.

The trouble with the people responsible for the cases cited by me is that they will go on all their lives committing nasty little underhanded meannesses, trample upon the feelings of the utterly helpless, then howl like whipped curs when somebody, in God's own time, exposes their actions and happens to bruise their hitherto well calloused and protected sensibilities.

I have the art life of Milwaukee very much at heart, and the only thing to be done, that I can see, is to clear away most of the people now in power here. They have had years to see what they could do, and they have done very little, that little being mostly bad, so we may as well try new blood, and American blood. If the Germans won't endow Professor Bach's orchestra, why let some Americans take the matter up, and arrange concerts which Americans can attend. Give him, as I said, money enough to pay competent men the money they justly earn. With new

material and American backing, we would have at least some good music secured to us.

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I subjoin the program for a benefit concert to be given in Turn Halle this coming Sunday for Professor Bach. About fifty Americans will probably attend it:

Overture, Tannhäuser.....R. Wagner  
Waldwehen, from the music drama, Siegfried.....Joachim Raff  
Trio for piano, violin and violoncello.....Messrs. Erich Schmael, Wm. Jaffe, Ernest Beyer.  
(I mention these names for these are the Trio Club.)  
Vineta, symphonic poem.....Hugo Kann (A Milwaukeean)  
Trompeter Lieder.....Bruckner  
Finale from the opera Lurline, for mixed chorus and solo for soprano.....Mendelssohn  
The soprano is Mrs. Pieper, Professor Bach's daughter.  
Overture to the comic opera Mahana.....Chr. Bach  
Chorus, by the Turnverein "Milwaukee".....C. M. v. Weber  
Invitation to Dance.....C. M. v. Weber

As I said somewhere else, I shall soon write rather more minutely about these societies, but after all they are much the same as such organizations the world over. At present I concern myself more with Milwaukee as a whole, and I am smilingly calculating about what it will do when I reach the church choirs and other smaller questions, if it winces so now, when I deal but briefly with any one thing.

As for our foreign element, I have heard many Germans say that the foreigners here were not, as a rule, from a very high class, nor well educated, so I presume I trod on many toes when saying anything about plebeians. I again urge all musicians to leave town unless they shall soon see a decided change for the better here; otherwise they will ultimately go the way of many others. If they are strong enough to stick it out, why so much the better; but it will be many months, yes even years, before we can hope for much change. Music and art cannot live where malicious, jealous elements fight cold, snobbish disdain.

When, oh my friends, you are reincarnated, after ten generations have rolled away, come back here and see what then may be the condition of Milwaukee's art and artists. I think you will see that I am the ardent friend to generous, capable, manly, honest musicians and artists, but that I am a proportionately ardent detester of the sneaky, incompetent, cowardly, selfish, low born, uneducated throng that goes by the name of musicians and which is responsible for much ruined atmosphere. You have a strong, firm friend in THE MUSICAL COURIER, and, if possible, this paper will hasten the day of your emancipation.

I will close by wishing that the wrongs perpetrated here, the sufferings of our musicians, some dead and gone, worthy the name, will echo to the farthest end of the world, and warn some poor soul who has heard of Milwaukee as being an art centre to stay away; also that your oppressors, foreign or domestic, will soon be pulled down into the mire from which they sprang and to which they belong, and that you can then take a breath of new life.

I wish to say: A peasant ashamed of his class is a shame to his class; he disgraces his rank, not his rank him.

EMILY GRANT VON TETZEL.

**Lillian Blauvelt.**—Lillian Blauvelt, our favorite prima donna, has returned to New York from a trip to Bermuda and a short stay at Lakewood, to fill some important engagements now being booked for the next two months.

**The Strollers.**—Miss Horton, Miss Barker, Miss French, Miss Spraker, Dr. Hewitt, Mr. Nickum, Mr. Totthil and Mr. Lull, most of them pupils of the Olean Conservatory of Music, appeared last Tuesday in that city in two comic operas under the direction of Mr. Jaroslaw de Zielinski, of Buffalo. Balfe's Sleeping Queen was particularly well given, while both plays were warmly applauded by the large audience present.

**More Success for Feilding Roselle.**—Miss Feilding Roselle, the favorite contralto, has been quite busy of late, and at each appearance has achieved a distinct success. At the last of the musicales at the Hotel Majestic, given by Mr. Frank Treat Southwick, Miss Roselle sang and created a genuine furore of enthusiasm. Her pure, mellow and even contralto, which she uses with so much intelligence and feeling, is at all times sure to draw her audience into sympathy and leave with them an artistic impression. Miss Roselle, before leaving for Washington a couple of weeks ago, sang at a fashionable musicale in New York, given by Mrs. Harbie Dew. Since her arrival in Washington she has sung at numerous at-homes and musicales among the elite of the capital with unqualified success, and will appear at numerous others this week. One Washington engagement has been at the fashionable school of Madame Summers, the school where Miss Roselle, herself a Washington girl, was educated. In April Miss Roselle will sing twice at important concerts in New York State, and other engagements for her are pending.

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## The Ashforth Pupils' Concert.

THE annual concert by the vocal pupils of Mme. Frida Ashforth took place on Tuesday evening, March 9, at Chickering Hall. Following is the program:

Lied.....	Hänsel und Gretel.....	Humperdinck
Duet.....	Misses Wright and Anderson.	
Serenade.....	Jensen	
Ariet.....	Miss Patty Armitage.	Gretry
Ballade, Elaine.....	Bemberg	
Aria, Le Cid.....	Massenet	
Thou Art so Like a Flower.....	Hadley	
Aria, Lakmé.....	Délibes	
Serenade.....	Colyn	
Contes des Fées.....	A. Holmès	
Aria, Etienne Marcel.....	Saint-Saëns	
Separation.....	Hillemacher	
Spring Song.....	Hyde	
Aria, Montagne Noire.....	A. Holmès	
Where Blooms the Rose.....	Clayton Johns	
Aria, Tannhäuser.....	Wagner	
Fallih Fallah.....	Van der Stucken	
Ariet.....	Bach	
Le Bonheur.....	Saint-Saëns	
Aria, Philémon et Baucis.....	Gounod	
Sapphic Ode.....	Brahms	
Strophes.....	A. Holmès	
Cynthia.....	Black	
Perseverance.....	Bemberg	
Aria, Odysseus.....	Max Bruch	
Chanson d'Amour.....	Chaminade	
Sevillana.....	Massenet	
Lied.....	Hänsel und Gretel.....	Humperdinck
Duet.....	Misses Foell and Anderson.	

There was the usual overflowing house, sprinkled with practical musicians and those interested in the vocal art to watch the output of Madame Ashforth's studio for the past year. The results on this occasion were worthy of all praise, and in many instances laid claim to serious consideration. Madame Ashforth brought forward one of the most consistently accomplished classes of her career, which is saying a great deal when we remember the long list of successful artists who have proceeded from this able teacher's tuition and who occupy distinguished positions in the various paths of vocal art all over Europe and America.

Among the sopranos brought forward Miss Jeanette McClanahan and Miss Sally Akers are already too well known professionally to call for fresh comment. Both sang with the composure and finish due to plenty of experience, a special word being due Miss McClanahan for the dignity and ease with which she delivered the Saint-Saëns aria, and to Miss Akers for her expressive and polished work in the aria from Philémon et Baucis. Miss Akers' smooth scales and her control over mezza voice effects are wholly admirable, but we regret to say that much of her delicately conceived color was swallowed up by a noisy accompaniment from Sig. Ernesto Bello. This fault reigned all through the program. All the accompaniments were too loud. Miss Adelaide Lander and Miss Florence Manchester shared the work with Signor Bello, none of the trio seeming to appreciate the value of vocal nuance, or even at times of an ordinary diminuendo.

Special exception must be made among the new voices of Miss Jenny Foell and Miss May MacFadden as combining the greatest gifts of voice, feeling and superior intelligence. There are other voices in the class of rich promise, and other singers of strong musical intelligence, but these two young singers at their present stage unite more of all the qualities essential to an artist than any amateurs heard in a long period.

Miss Foell's voice is a dramatic soprano, rich in quality, of brilliant vibrant timbre and emitted with absolute ease.

She sang the Dich Theure Halle with admirable breadth and true feeling. Her phrasing was musical and her delivery marked by just and impressive dramatic accent. The voice is even and mellow, and pleasantly devoid of all tendency to shrink in a climax, as many of her sisters are prone to do. There is abundant quantity of this voice for any emergency, and as every note is musical this singer should have a successful future before her. She was recalled and applauded vehemently as she deserved.

The voice of Miss MacFadden is a pure sympathetic contralto, evenly produced and running with ease into the mezzo-soprano range. The quality of this voice is like a 'cello, and its rich resonance, from the lowest note to the limit of her compass, is a delight to the ear. Intelligence, deep feeling and a restful repose and confidence are all there. The voice is under excellent control, and her diction

is admirable. She sang the serenade with exquisite lyric feeling. This is a born singer of songs. Some of her best effects, artistically calculated in Holmès' Contes des Fées, were ruthlessly obscured by Miss Lander's obstreperous accompaniment.

Miss Isabel Conant, Mrs. Letha Goodell and Miss Kathrin Cowen are singers of special promise. Miss Conant, who possesses a clear, pure, lyric soprano, with a certain roundness in quality, lacks sufficient life and abandon to make her work thus far effective. This will come. The recitative of Pleurez mes Yeux was lame, but the aria itself was given with requisite if not overspontaneous dramatic feeling, and the voice is a satisfying one. Mrs. Goodell, whose voice has a ready quality in spots, uses it with such intelligent taste and discretion that a lack of mellowness is forgotten. She sang the Bell aria from Lakmé with authority and flexibility and proved herself at home in a clear, firm staccato. Mrs. Goodell sings well to her audience and establishes in this way a helpful bond of sympathy at once. Her style is finished.

There are some bell-like tones in the voice of Miss Kathrin Cowen, who sang and phrased the air from Bruch's Odysseus in musicianly manner. The voice is flexible and vibrant. It is absolutely even in production. The same must be said of all the voices heard. No register in any one case was sacrificed to another, and the quality throughout the full compass was purely equal.

A very intelligent contralto was heard in Miss Agnes Anderson, who has a refined voice, not over-rich in volume, but musical and excellently used. In view of the size of the hall, however, joined to an aggressive accompanist, some of her most finely tapered ideas as to expressiveness and color did not get beyond the footlights. The audience invariably lost the last few tones of a diminished phrase.

Miss Anderson, at this period of study, would be heard to greater advantage in the salon, where no doubt she would make a lyric artist of great taste and feeling. For a public auditorium her gradations should be planned on broader lines to be effective.

Miss Henrietta Wright, with a rather acid, light soprano, sang Massenet's Sevillana very fluently. In the duet her voice blended well with Miss Anderson's. Miss Armitage and Miss Noble both show promise, but need more study before criticism.

The bouquet of girls was framed by palms and plants, and the huge masses of flowers given them were wisely permitted to lie along the footlights until the concert was over. By that time they had made a gorgeous fringe of many colored roses and lilies.

No encores were permitted, and the program began to the second at 8:15. It was one of the best managed pupils' concerts ever attended. No delay between numbers. Everything was put through with even more than professional promptness.

The pupils sang in French, German and English with equal purity and facility.

**Lenten Song Recital.**—Mr. Townsend H. Fellows will give a Lenten song recital, assisted by eminent artists, on Thursday afternoon, March 18, at the Hotel Waldorf.

**Felix Jaeger Musicales.**—Another musicale by Felix Jaeger's vocal pupils was held at the New York Conservatory of Music, 112 East Eighteenth street on Saturday, March 13, at 8 o'clock. Classes and private pupils participated.

**Concert by Post's Band.**—Post's Band gave a concert on Friday evening, March 5, in Kent, Ohio, assisted by Miss Julia Sawyer, of Cleveland, soprano, and Mr. W. W. Leflingwell, violinist, of Youngstown, Ohio. The audience was large and enthusiastic. Both band and soloists were well received, and numerous encores had to be given.

**Wetzler-Morgan Trio.**—The following is among notices received by this new and highly qualified organization upon its first concert held Saturday afternoon, March 6:

A concert was given in the Chamber Music Room of Carnegie Music Hall yesterday afternoon by three sincere and ambitious young artists who have united for the performance of trios—Miss Geraldine Morgan, violin; Mr. Paul Morgan, 'cello, and Mr. Herman Hans Wetzler, piano. This particular form of chamber music is not much cultivated in public hereabouts, though its offers much to its discriminating and really musical practitioners. Miss Morgan and her associates have evidently realized the value of the artistic opportunities that trio playing holds out and made their concert yesterday an occasion of real pleasure to music lovers. The principal works they performed were Beethoven's trio for piano, violin and 'cello, in D, op. 70, and Brahms' trio for piano, violin and horn, in E flat, op. 40. It does not diminish the value of the service they did in bringing forward the latter work, in which the three widely different instrumental timbres are brought together with a fairly ravishing tonal effect, and to the exposition of musical thought of an uncommonly serene and original beauty—that it was by no means its first performance in New York, as the program would have us believe. Both the ensemble pieces were admirably played. Mr. H. Duschke taking the horn part in the Brahms trio. In addition there were solos by Miss Morgan, Mr. Morgan and Mr. Wetzler that showed all three in the light of serious and skillful musicians.—*New York Tribune, March 7.*

## Extracts from the Letters of a Miss of Sixteen Who Goes to Leipsic to Study Music.

No. II.

THERE is a horse race out at the track to-day (Sunday) and the streets are full of people. Rich people drive by in their swell carriages, and they do look so superior!

You must know that people here live in flats the way they do in New York. I have not seen a lawn since I have been here except at a few of the rich people's residences. The surest sign of a man's wealth is the kind of a house he lives in. If he has a house to himself he is considered a very fine person, and if he has a lawn in front of his house, or back of it even, he is a prince!.....As to my lessons (private, before entering the conservatory), I don't know what they will cost, and I am afraid to ask him, though I will have to, I suppose. Herr S— is very particular about the way he is paid, and, in fact, all the teachers here are. They would resent it deeply if one should simply hand them the money just as one would to a tradesman. I am told I will have to put the money in an envelope and lay it on the piano or some place where he will be sure to see it. Isn't that funny? I think it is a very false pride. ....The piano in my room was such a downright bad one that I had to rent one. I pay 10 marks a month, and it is a pretty good one. ....We cook (breakfasts and suppers) by an alcohol lamp and have elegant meals. We have sausage quite often, and cold ham, apple sauce and lots of nice things! The girls do not get any of their own meals—they are in a pension. But they are not satisfied and are looking for another place. They can't get enough to eat and their Frau is a perfect terror! Such a temper!

.....I should be only too glad to tell Herr S— about my letter to Bessie Doyle, and would have done it before this, but you see I have to wait until I can talk!.....I am so glad Fred and Nellie (brother and sister) are getting along so well. They will have to hustle to beat some of the little people over here. There is a little boy violinist here, about fourteen years old, who plays any number of big concertos, and plays them like an artist, too. Then there is a little boy pianist, ten years old, who can sit down at the piano and play concerto after concerto from memory, and he improvises wonderfully. ....This morning the choir sang As Pants the Hart, with organ and orchestra, and I tell you it was fine! Some of the orchestral effects (we were accustomed to hearing it with organ only) were splendid. Thursday night we heard Die Walküre, with Theresa Malten, of Dresden, as *Brünnhilde*. Here in Germany, Theresa Malten is considered next to Lilli Lehmann, and I think she is simply great! She is a splendid actress, besides being a great singer. Her voice sounds a little worn sometimes, but no wonder, for she is about fifty years old, and has sung for years and years. L. and A. say the scenery here was better than in Bayreuth, and they both liked Malten better than the singer they heard there. ....César Thomson is to play with the Gewandhaus orchestra, and that other wonderful violinist we read so much about in THE MUSICAL COURIER, Petschnikoff.

Yesterday grandma gave me some money and told me to buy a collar that I had fancied. ....There are eight lace points and the work is all by hand. The first question we ask when we go into a store is, "Sprechen sie English?" and if they do, all right; if they don't, we don't have anything to do with them. ....I think most things are very cheap in Germany, but we do have to pay an *awful* price for butter! ....And apples, they sell by the pound! ....Wednesday evening I went to hear Arthur Friedheim with orchestra and Clara Schumann-Heineck, a singer from Hamburg. This was the first of the Liszt-Verein concerts, there being eight in all. Friedheim played a Liszt concerto, and played it wonderfully well. His finish is even better than his technic. His second number was the Liszt Rhapsodie No. 2. He was recalled eight or nine times, and he played three encores. The singer is very fine; she has a rich contralto voice, and sings about as near perfect as possible it seems to me. I never heard any singer in America that compares with her in any way except in personal appearance. She is very homely. Katherine Bloodgood is ahead of her in that respect at any rate. She received two laurel wreaths, besides lots of applause. I have taken my last lesson at Herr S—'s house. Next week in the conservatory. His music room in his house is a perfect curiosity shop. The walls are covered with laurel wreaths, which he received when he used to play in public. In the centre of the room is a grand piano piled high with music, and on a little table near the piano was a great pile of empty cigar boxes. The way that man smokes is just awful. ....When I joined the conservatory I didn't suppose I would have to give my entire history, but

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they seemed determined to know all there was to be known. Such questions! When was I born? Where? Where do I now live? What was my father's Christian name? What his occupation? Who were my teachers? How long had I studied with each? The man in the office speaks English, but he makes some funny breaks in grammar. He asked me "When are you born?"..... We went to an orchestral concert Friday evening. I supposed we were going to a regular concert hall, but, lo and behold! it was a beer garden! The room was filled with little tables and we were expected to take something, so we ordered tea. I always supposed a beer garden was a low sort of place, but this was very nice and orderly. The orchestra is conducted by Winderstein, a graduate of the conservatory. It is newly organized and the players are all very young. They play very well indeed, and some of their friends think that Winderstein's orchestra will some day rival the Gewandhaus. It was Winderstein's orchestra that played with Friedheim the other night..... Last Monday I took my first harmony lesson, but I forgot to take any of my fugues with me. My teacher asked me how much I had had. I told him I had written three-part fugue. "Really, have you? How astonishing!" And then he laughed sarcastically. Then he asked: "Have you ever written counterpoint in the tenth? In the twelfth?" And when I said "yes" he remarked: "Really, you know about everything, don't you?" Well, I was so mad I didn't know whether to laugh or cry; but as the rest of the class was laughing I concluded to join in with them. He stood looking at me for a few moments and then he asked suddenly: "Have you had quadruple counterpoint?" I said, "Yes, sir; but I'm afraid I have forgotten a good deal of it, as I have not studied it for some time." "How long? Twenty years ago?" Now, wasn't he mean? The girls in the class say that he is always very sarcastic. He probably thought I was boasting. Anyway, I don't think he believed what I told him. He made me work some exercises in counterpoint, which I did without any mistakes. He was very much surprised not to find any, and after looking at me again for a few minutes he said: "So you really have had all this before?"

.....Ganz wohl wieder! I am feeling splendidly, and have been practicing six hours a day, so you see my little sick turn did me good. We went to church this morning, but the music was abominable—for Leipzig. The anthem they sang is a composition of S——s, my harmony teacher. I think I should like it very much if it were performed properly. ....Monday night I heard Wagner's *Rienzi*. I like it pretty well, though it does not begin to compare with his later works. It is too long, for one thing—five acts!..... I was quite frightened when a horse came prancing on to the stage. I was dreadfully afraid it might become frightened at the noise and jump over the footlights. But it behaved itself admirably, and made a very nice bow when it was recalled. ....I am going to the opera twice this coming week, because a famous singer, Adini, from the Paris Opéra, is to be there. The tickets are more expensive on account of this singer, and the two operas, *Huguenots* and *Tristan and Isolde*, will cost me \$1.15. ....You can't guess who I am going to hear a week from to-morrow. Willy Burmeister!! He is to play the Beethoven concerto and something by Paganini. ....We have got our tickets already—some of the best seats in the house for 25 cents (1 mark). Last week I heard the Gewandhaus orchestra for the first time, and it was great. The violinists in the orchestra all stand up when they play; it looks so queer.

Nikisch is a handsome man and a fine conductor, but I don't think the orchestra plays any better than our Boston Symphony or Thomas', but they do play as well. Just think of hearing them once a week for twenty-four weeks! There are a few Conservatory students in the orchestra who play for the honor of it, as well they might. The program consisted of the Faust symphony for orchestra and männerchor, by Liszt; adagio from Symphony No. 7, by Anton Bruckner; serenade for string orchestra and solo, No. 3, D minor, by R. Volkmann, and the overture to *Der Freischütz*, by Weber. I liked some of the Faust, but much of it was very tiresome. The Bruckner adagio is a beauti-

ful thing and I hope I will have a chance to hear the whole symphony some time. I liked the Valkmann serenade best of all. It is a lovely composition.

.....Wednesday evening I heard The Huguenots, with Madame Adini as *Valentine*. I do not care much for the opera nor Madame Adini either. She is a fine actress, an extremely handsome woman, and she knows how to make herself up for the stage, but she cannot sing. Her costumes were beautiful. I never saw such lovely dresses. The first time she appeared she wore a riding habit of dark green velvet. The skirt was looped up on one side, showing an underskirt of light green satin. The second costume was a wedding gown of heavy white satin, the front of the waist and skirt being trimmed with jewels—and they were real jewels, too.

Last night we heard *Tristan and Isolde*, with Madame Adini as *Isolde*. I was much disappointed with the opera itself. The different themes and motives are beautiful, but most of them are so long drawn out. The opera is too long, anyway, and a number of parts are extremely stupid and uninteresting. *Tristan* was sung by De Grach, the worst singer I ever heard, and a very awkward actor besides. Madame Adini was fine as *Isolde*. She is so dramatic, but her voice sounds old and strained. You can't guess who was in the audience! Siegfried Wagner came to hear Adini, and to see about engaging her to sing *Brünnhilde* in Bayreuth next summer. I don't think she will be engaged, for Siegfried didn't appear to be very enthusiastic over her. Siegfried's step sister, a daughter of Von Bülow, was with him. ....Well, I have heard Willy Burmeister play the violin, and how he plays! He can play *anything*. The last movement of the Beethoven concerto was wonderfully played. He has a very beautiful tone—so soft and mellow—and his technic is simply perfect. His bowing is very peculiar. He holds his elbow very high, his wrist appears to be stiff, and he holds the bow very awkwardly. He plays octaves and thirds as fast as an ordinary player can do single scales, and in the Paganini *Hexentänze* he played a melody in double harmonics. The audience was simply *crazy*. The people cheered and applauded until I thought I should become deaf. For one of his encores he played the Bach-Wilhelmj air. Well, it was simply sublime! I never want to hear anyone say that Burmeister can't play musically. (I have seen criticisms in *THE MUSICAL COURIER* to that effect.) Such a tone and such passion! It makes me cry to think of it. But Burmeister has bought his success at a dear price. He looks just ready to die, he looks so thin and pale. Thursday night I went to the Gewandhaus concert, Herr S——, having given me a ticket. The hall looks beautiful at night. Everyone was in evening dress, which made me feel a little out of place. Herr Weidenbach sat just back of me. The soloist this time was a pianist, Grabilowitsch, from St. Petersburg. I had never heard of him, and he had never played here before, so I did not know what to expect. What was my surprise, then, to see a young boy, about seventeen years old, come out and seat himself at the piano. He played the Tchaikovsky concerto, op. 23, and played it superbly. It is one of the finest compositions I have ever heard, and is tremendously difficult. The boy's technic is wonderful. The orchestra played a Mozart symphonie, G moll, and it was really beautiful. I expect you will laugh when you get Herr Sitt's photograph and see the number of stamps on it. I had no idea how much it would cost to send one, and I didn't know how to ask at the post office. I wanted it to be sure to go, so I put on 15 cents! Grandma informed me when I got home that I could have sent it for 2 cents. ....I heard the Walküre again last night, with Ellen Gulbranson as *Brünnhilde*. She is very fine, but I did not like her much better than Theresa Malten, whom I heard the first time I heard Walküre. I liked the music this time even better than before. I like it better than any Wagner opera I have heard.

.....Last Wednesday I heard Gulbranson in the Gewandhaus and liked her even better than I did in the opera. She sang three beautiful songs by Grieg and a

scene from the *Götterdämmerung*. The orchestra played the Tannhäuser overture, and it was the finest performance of it I ever heard. I thought when I first heard the orchestra that they did not play any better than Thomas', but I have changed my mind since hearing the Tannhäuser. I think they play with more fire and spirit than Thomas', and with quite as much finish. Nikisch is such a magnetic leader—he seems to inspire his men to do their best. He conducted the Tannhäuser from memory. They also played a Brahms symphonie in C moll. It is a beautiful thing. Taken altogether, last Wednesday's program was the best I have heard since I have been here. And who do you think is going to play next time? Thomson. We do not have any probe this week because Wednesday is a Feiertag. Isn't that provoking? I can't practice on Wednesday either. I think these Feiertags are a nuisance. ....Friday afternoon I heard the Conservatory orchestra practice. A German boy, Klause, played the Saint-Saëns concerto for violin. It is a very difficult thing, you know, and he played it finely. He has a big technic, and plays very musically; but I don't like to watch him play because he makes such hard work of it. He has a very nervous tremolo, which makes his tone rather monotonous.

M. T. N. A.—1897.

(Official.)

**PLANS** for the nineteenth convention of the Music Teachers' National Association, which is to be held in the Grand Central Palace, New York, the last week in June, are maturing rapidly, and it is evident that the management intend to provide the music loving people of the Greater New York with a week's musical festival which will surpass anything heard here in a great many years.

In addition to the proceedings of the Convention proper, which will be largely musical, there will be many special features, among which the most imposing will be an "Oratorio Night," when a picked chorus of 1,500 voices will sing The Messiah under the leadership of Mr. Frank Damrosch.

Prizes of \$500 have been offered, covering seven different subjects. The successful compositions will be heard in a grand concert, where the competitors will appear as the performers or directors.

The women of New York will control one session, which will be devoted entirely to compositions by women composers. One session will be devoted to public school music and popular classes in sight singing. Mr. Frank Damrosch is the chairman of the committee having this session in charge. Professor Gaw, of Vassar College, is chairman of the committee which will control the session devoted to music in the college and university, and Mr. Charles H. Morse, organist of Plymouth Church, is chairman of the committee in charge of the session devoted to methods and results in public schools.

The idea of having a music exhibit in connection with the convention is a new one in this country, and has met the approval of all the leading manufacturers. There will be a magnificent display of all kinds of musical instruments, taking in also the allied industries.

Admission to the exhibit will be free to all attenders at the convention proper.

**Fannie Hirsch.**—Miss Fannie Hirsch sang with great success, at the Professional Woman's League re-union on Monday, March 8, the song by Robert Coverley, *To You and But to You*, which her sympathetic and finished interpretation has made so popular.

**A Young Pianist's Debut.**—Miss Katherine Kautz, a pupil of her father, Mr. John Kautz, and said to have a remarkable piano talent, made her first appearance in public in a piano recital at Albany, N. Y., on March 2. The local papers are unanimous in their praise of Miss Kautz's performance and predict a brilliant future for her. The audience was so aroused by her playing of Chopin's study in thirds that it was vehemently redemanded.

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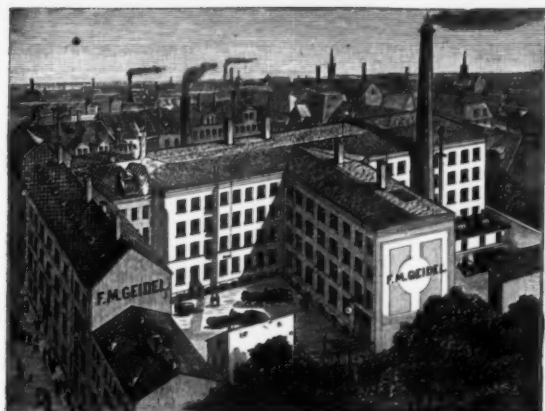
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